FOR THE COIN-OP ENTERTAINMENT INDUSTRY ..... JUNE 15, 1986

PLAY METER

TAXES AND LICENSE FEES

•

NEW DIRECTIONS AT DYNAMO

•

ARCADE PROMOTIONS

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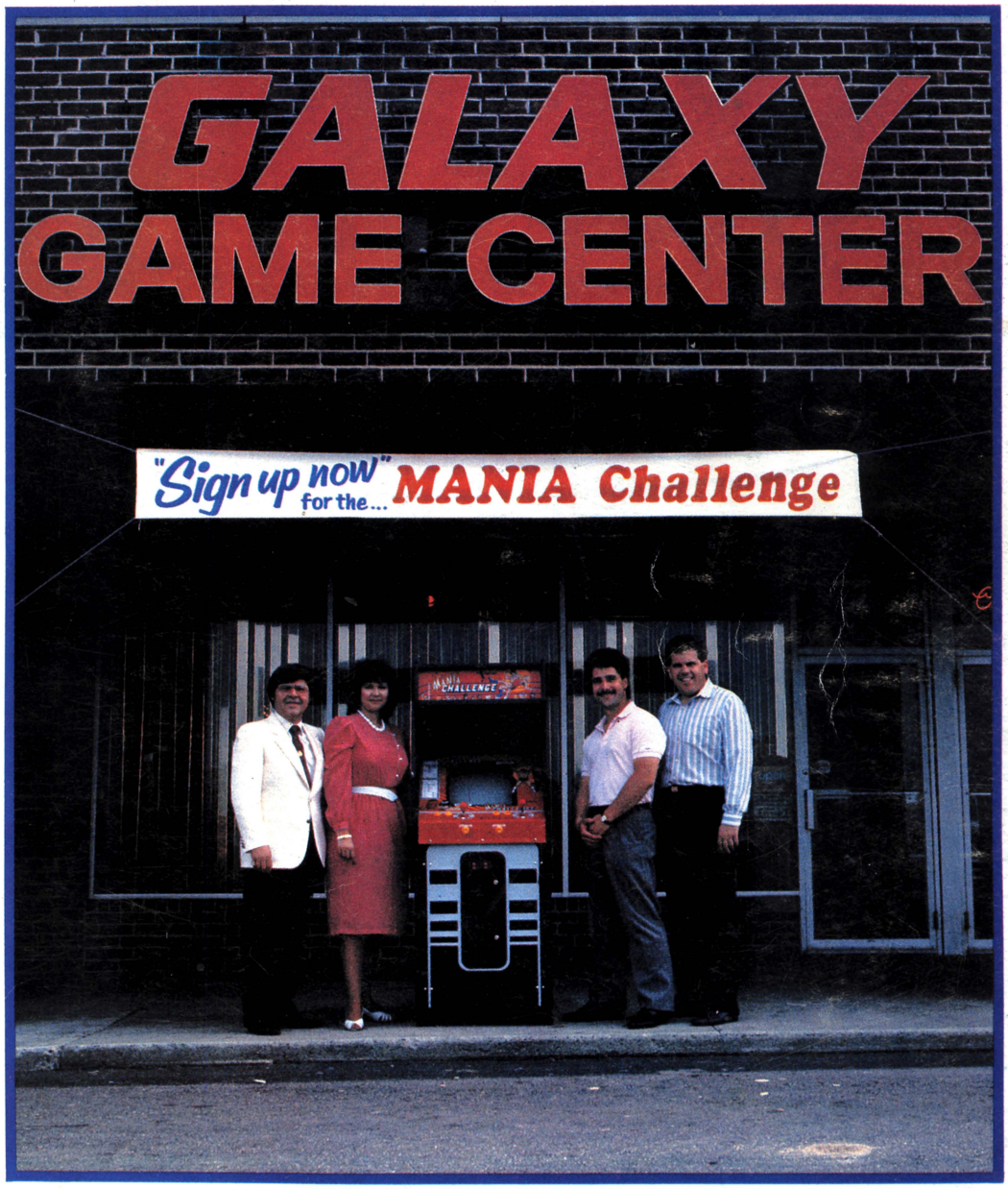

ARCADES ISSUE

ROUND 2

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PLAY METER

Twice a Month Publication for the Coin Operated Entertainment Industry

Member

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Volume 12, Number 10/June 15, 1986

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Dynamo Corporation depends on innovative products and business methods to bring success. Bill Rickett, president, and Mark Struhs, vice president of sales and marketing, talk about where Dynamo is headed.

Handicapped hands add special touch **48**

The employees who fill and package Innovative Industries' prize-filled plastic eggs are handicapped, but they make up with pride what they lack in ability.

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While operators have had to temper their expectations in the post-video-boom years, revenue-hungry authorities that impose taxes and licensing fees on games have not.

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Cover: Chicago arcade operators John and Jannina Poulos (left) and Larry Siegel and Frank Cosentino of Memetron (right) prepare for the Palatine, Ill., Galaxy Game Center's grand opening, which will feature a **Mania Challenge** tournament. Successor to **Mat Mania**, the player-versus-player wrestling-themed game lends itself to tournament play, and Memetron has created a tournament package for arcade operators.

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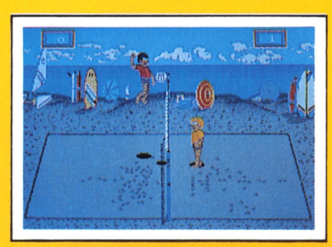

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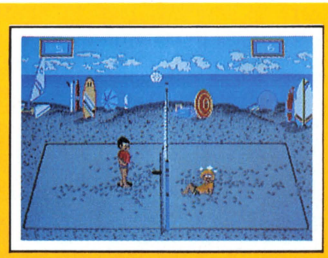

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ACME '87 excitement beginning

I never tire of being told how good the first American Coin Machine Expo turned out to be. We had little time to plan—only four months after merging ASI and AOE—but a lot of people worked hard to make it successful. Members of the '87 show committee, all of whom will be working to make ACME '87 as good as it can be, are Joe Dillion of Williams Electronics, Bill Cravens of Capcom, David Weaver of the AAMA, and Carol Lally and I of *Play Meter*.

The committee is planning now for ACME '87 in New Orleans, and we have begun getting calls from operators. It seems no one wants to miss a chance to visit old New Orleans, with its great restaurants and irresistable food, excellent music (especially jazz), and historic French Quarter, and combine the trip with a great industry trade show.

Play Meter and the American Amusement Machine Association (AAMA), the sponsors of ACME, are making sure the show will be a success. A special banquet is being planned to recognize one of the most honored men in coin-machine history, Bill O'Donnell, Sr., the patriarch of Bally Corporation. The banquet will feature entertainment you won't want to miss. "I was surprised at how many people missed having a banquet at ACME '86," noted Paul Moriarity, ACME '86 show-committee chairman and president of Taito America, on the committee's decision to eliminate the event in '86. "We didn't realize how popular the banquet was," he said. "But even as good as it was in past years, the ACME '87 one will be unbelievable."

To promote the banquet, many AAMA members plan to pack in their games certificates worth points. Once an operator has accumulated certificates worth 100 points, from one company or a combination of different companies, he may redeem the certificates for banquet tickets.

Plans also are being made to include some exciting events for spouses and children because many attendees and exhibitors will want to bring the family to visit New Orleans. Just one example is a seminar hosted by one or more New Orleans chefs on famous Cajun dishes and what makes them so darn good.

But, of course, the trade show is the real reason for coming to the "city that care forgot," and it will be a big one. The exhibit hall, the Rivergate, was the setting for the AMOA show in 1983, and it was one of the best AMOA shows ever. Not only will all the game manufacturers exhibit their latest equipment in the spacious facilities, but the smaller companies and support/supply companies will be there. In fact, operators who rationalize missing a trade show by thinking that they can see the latest equipment at their local distributorship should rethink that theory. It's true distributors stock the latest games, and, yes, operators can go there to see them. But at a trade show there are many companies whose products operators may never see at a distributorship. New companies with innnovative products are the lifeblood of any industry, and a trade show may be those companies' chance to evaluate the market, talk to knowledgeable operators, and make contacts.

Seminars are going to be great. I again will be planning the seminar program along with Capcom's Bill Cravens. If you have ever said, "I wonder why they don't ever have a seminar on—" now is your chance to make the suggestion, because we are eager to hear from you. Please pick up the phone or a pen and let me know your ideas.

Valerie Cognevich

Valerie Cognevich
Director of Advertising/
Executive Assistant

Letters to the editor . . .

Requests from South Africa

Kindly assist by advising which computer programmers have software programs for amusement-machine operators. In your estimation, which is the best one?

I read with interest your article on page 37 of the May 1 issue of *Play Meter* about *The Drink Factory* by Magic Electronics. Kindly let me have their address.

I.L. Kerbel
S.A. Amusements & Vending
Johannesburg, South Africa

[*Editor's note: Numerous suppliers of business and route-management software are listed in the April 1* Play Meter *directory issue. As beauty is in the eye of the beholder, so are the merits of computer software dependent on the user and his specific requirements. As for* The Drink Factory, *it is manufactured in the U.K. by Video Fruit Services, Ltd., Unit 41, Portmanmoor Road Industrial Estate, Cardiff CF2 2HB, Wales, U.K.; telephone 0222/489500. The game is distributed in the U.S. by Magic Electronics, Inc., P.O. Box 19428, Cranston, RI 02908; telephone (401) 331-2810.*]

Seeking arcade advice

Thank you for the sample copy. I find you qualified enough to answer this very important question: Is the arcade business on a decline or an uprise? The reason I need the answer to this question is that I'm thinking of opening a street arcade.

Guy Lontrato
Schenectady, N.Y.

[*Editor's note: In general the arcade business has improved in the past year or so along with the rest of the coin-op amusement business. But national trends cannot predict the success or failure of a single location; local conditions including market size, competition, location of the proposed arcade, the economic health of the community, and other such factors are much more important considerations.*]

Needs Seeburg parts

I read with interest your article on the Seeburg Corporation in the December 15 issue. Having just bought a Seeburg Stereo Phongraph Model ST.D3 that is missing a few parts, gloss panels, etc., I would be most grateful if you could supply me with an address for the newly founded Seeburg and perhaps who I need to contact for my much needed spares.

Kenneth Lingham
Langley, British Columbia

[*Editor's note: Seeburg's address and telephone number are 1105 Westwood Ave., Addison, IL 60101, 1-800/553-0933 or (312) 543-1270. The company's parts manager is Joyce Rosenbloom.*]

Pay-phone prediction clarified

I have just finished reading your April 15 issue and must point out a statement that was quoted inaccurately.

At the end of page 26, I am discussing the fact that the vending industry will, in my opinion, end up with 40 percent of the private market, interconnect companies will end up with another 40 percent of the private market, and the remainder will be divided among other players in the private arena. The article made reference to the BOCs retaining only a 20-percent share. In all honesty, the BOCs will retain a monopoly on the pay-phone market for many years to come.

The error is an honest mistake, although a correction would be most appreciated.

Marc H. Ostrofsky
editor/publisher
PayPhone Magazine
Houston, Texas

P.S. We have changed the name of our publication from *Private PayPhone News* to *PayPhone Magazine*.

[*Editor's note: As Mr. Ostrofsky explains, the private market is that part of the pay-phone market not held by Bell operating companies (BOCs) formed with the 1984 divestiture of AT&T. His forecast was of shares of the private market only, not the total pay-phone market.* Play Meter *regrets the error.*]

Something on your mind you want to vent? Got a gripe? Full of praise? Have a question? If you have comments on the coin operated entertainment industry, write to Play Meter. *Our "Letters to the Editor" columns are dedicated to you, the operator/reader.*

All letters must be signed; if requested, only initials will be used or the name withheld from print. Please include return address. (Although, for the sake of your privacy, addresses will not be printed.) All letters subject to standard editing. Be concise.

NEWS

Faco West enjoined from importing Nintendo games

Faco West, Inc., was enjoined June 4 by a federal court in California from importing video games copyrighted by Nintendo of America, Inc.

The injunction stems from a suit Nintendo of America filed May 14 against Faco West and its owner, William B. Faith, charging copyright infringement of its *VS Excitebike* game and infringement of the *Excitebike* trademark. The suit also alleges that Faco West violated the Lanham Act and the Genuine Goods Exclusion Act, both of which pertain to goods importation.

Nintendo filed a motion seeking the injunction May 19.

Under terms of the injunction, Faco West may neither import Nintendo-copyrighted games in any form nor in any way distribute any Nintendo games "not initially sold in the United States by Nintendo." The company also is enjoined from using any Nintendo "video-game headers, artwork, or textual material ... in any manner that infringes on Nintendo's rights under the copyright or trademark laws." In addition, Faco West may not use any registered or unregistered Nintendo trademarks "except in connection with resale in their original configuration and packaging of products originally sold by Nintendo in the United States, and except in advertising of used complete video-game units in a manner which accurately describes them."

Nintendo has cited three categories of ownership in the case: Nintendo copyrighted works, Nintendo registered trademarks, and Nintendo unregistered trademarks.

Copyrighted works include *VS. Baseball, VS. Balloon Fight, VS. Duck Hunt, VS. Excitebike, VS. Golf, VS. Ladies Golf, VS. Hogan's Alley, VS. Ice Climber, VS. Pinball, VS. Tennis, VS. Urban Champion, VS. Wrecking Crew, VS. Super Mario Bros.*, and *VS. Clu Clu Land.*

Registered trademarks include Nintendo, VS.-Pak, *VS. Excitebike, VS. Duck Hunt, VS. Baseball*, and *VS. Hogan's Alley.*

Unregistered trademarks include VS. System, VS. Unisystem, VS. Dualsystem, *VS. Hogan's Alley, VS. Ice Climber, VS. Pinball, VS. Tennis, VS. Urban Champion, VS. Wrecking Crew, VS. Super Mario Bros., VS. Golf*, and *VS. Ladies Golf.* •

AMOA forms dart association

The Amusement and Music Operators Association (AMOA) has formed the AMOA National Dart Association and signed 19 charter members. The new association already has published an eight-page manual entitled "How to Organize Dart Leagues: An Operator Handbook."

The association has stated its goals as follows:

1. to establish a uniform set of dart-league rules and standards and provide equal competition opportunities,

2. to sponsor the annual National Team Dart Tournament the first weekend in May,

3. to recognize outstanding dart-playing performance of league players and stimulate interest and participation in dart leagues,

4. to expand income opportunities for AMOA operators and their dart-

Paul Beall, president of Arachnid, Inc., helps Bullshooter National Challenge singles winner Tom Pace (right) hoist the trophy Pace was awarded to go with a $2,000 cash prize.

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THE CALENDAR

July 24-26
Amusement, Music Operators of Texas Annual 1986 Trade Show, La Mansion Hotel, Austin, Texas. Contact Don McCollough at (512) 454-8626.

August 14-17
Michigan Tobacco & Candy Distributors and Vendors Association Annual Convention, Boyne Mountain. Contact Walter P. Maner at (517) 372-2323.

September 11-13
West Virginia Music and Vending Association Convention, Olegaby Park, Wheeling, W.Va., call (304) 949-3289.

September 12-14
North Carolina Coin Operators Association 1986 Music and Games Expo, Charlotte Marriott, Tyvola Road, Interstate 77. Contact Bobby Earp at (919) 584-4388 or write to NCCOA, 2213 Westover Terrace, Burlington, NC 27215.

September 18-20
Michigan Coin Machine Operators Association convention, Flint Hyatt Regency, Flint, Mich. Contact Walter P. Maner, (517) 372-2323.

October 23-26
National Convention-Exhibit of Vending and Foodservice Management, McCormick Place, Chicago, Ill. Organized by the National Automatic Merchandising Association. Contact Walter W. Reed at (312) 346-0370. 6,000 registrants are expected.

November 6-8
AMOA Expo '86, the Amusement & Music Operators Association's 37th international exhibition and seminar for the coin-operated games, music, and vending industry, Hyatt Regency Chicago. Contact Amusement & Music Operators Association, 111 E. Wacker Drive, Chicago, IL 60601; (312) 644-6610.

International Shows

October 8-9
JAMMA 24th Annual Amusement Machine Show, Tokyo Ryutsu Center (TRC), 1-1, Heiwajima 6-chome, Ota-ku, Tokyo 143. Organizers: Japan Amusement Machinery Manufacturers' Association, Room 704, Nagata-Cho TBR Bldg., 2-10-2, Nagata-Cho, Chiyoda Ward, Tokyo 100, Japan. Telephone 593-2563/4.

machine locations, and

5. to provide incentives to maintain dart-playing activity during the playing season.

Charter members are D&R Star of Rochester, Minn.; Twin City Novelty of Bloomington, Ind.; Hart Novelty of Bellingham, Wash.; Ed's Distributing of Lansing, Mich.; Madison Coin Machine Co. of Monona, Wis.; Ramco, Inc., of Cedar Rapids, Iowa; Jack Eiser Sales Co. of Fort Wayne, Ind.; Hastings Distributing of Milwaukee; Casey Coin Machine Co. of South Sioux City, Neb.; Watson Vending Service of Sheyboygan, Wis.; Red's Novelty Ltd., of West Allis, Wis.; Amuse-O-Matic of Fort Dodge, Iowa; Jim Stansfield Vending, Inc., of LaCross, Wis.; Winnebago Coin, Inc., of Fond du Lac, Wis.; Warner's Coin Machine of Erie, Pa.; Velasquez Automatic Music Co. of Chicago; Rockford Star Games of Rockford, Ill.; Just Darts, Inc., of Indianapolis; and T.D.M. of Antigo, Wis.

Only AMOA members are eligible to join the dart association. The membership fee is $150.

For more information or to obtain a manual, write AMOA, 111 E. Wacker Drive, Suite 600, Chicago, IL 60601, or call (312) 644-6610. •

La. pay-phone operators seek lower tariff

Operators in Louisiana have formed the Louisiana Pay Phone Association and are seeking support for their efforts to change the current tariff law on customer-owned coin-operated telephones (COCOTs).

The state tariff currently is based on measured (or timed) service and cost replacement. The association proposes a rate structure based on a low base-rate access charge each month plus a moderate per-call charge and on a message rate instead of a measured rate. The group has filed a motion for review of the tariff with the Louisiana Public Service Commission.

According to Carl Trapani, vice president of sales and marketing for Lashover Distributors, Inc., of Metairie and media coordinator for the association, "We want support from the industry to help us in the fight to change the existing tariff, which keeps operators out of the marketplace."

Operators seeking more information on the association's activities may write Trapani at 3237 Metairie Road, Metairie, LA 70001, or call toll-free 1-800/358-5465. They also may call association members Jim Mackey of Acadian Pay Phone at (504) 293-8111 or J.S. Shows of Sunbelt Telecom at (318) 292-2426. •

U.S. Billiards becomes Imagination Leisure

U.S. Billiards has announced that effective July 1 the company is changing its name to Imagination Leisure, Inc., and discontinuing the production of both the U.S. Billiards and K lines of pool tables.

The company will concentrate on games, including the *SST* air-cushioned-table hockey game and *Super Bowl*, a big-ball bowler.

"Imagination is a name that reflects where our thinking lies," said Dick Simon, the company's president. "We believe the growth in this industry will come from innovative ideas that are translated into new and imaginative games. That's what we are currently doing, and that's where we are heading. We've been building *SST*'s and air-cushioned game tables for 13 years. Our *Super Bowl* game is working out well, and a number of them have recently been installed at Disneyworld.

"We have discontinued building pool tables because we accept what the market has been telling us for several years. There's just no growth left in the pool-table market. I'd rather concentrate my energies, experience, and financial strength in the parts of the industry where significant growth potential lies. That's in the games area."

U.S. Billiards was founded in 1963 by Simon's father, Al Simon. "There is just no way we could be concentrating exclusively on games and keep the U.S. Billiards name, no matter how well respected," Dick Simon said. "Our products, our people, and our customers will provide the continuity with the U.S. Billiards past. Imagination Leisure will prove the thrust for the future."

The company's address remains 251 Dixon Ave., Amityville, N.Y. 11701; telephone (516) 842-4242. •

More than 200 attend PAMMA convention

The Pennsylvania Amusement and Music Machine Association (PAMMA) annual convention May 30-31 drew more than 200 attendees to the Sheraton Valley Forge Hotel/Vally Forge Convention and Exhibit Center in King of Prussia, Pa.

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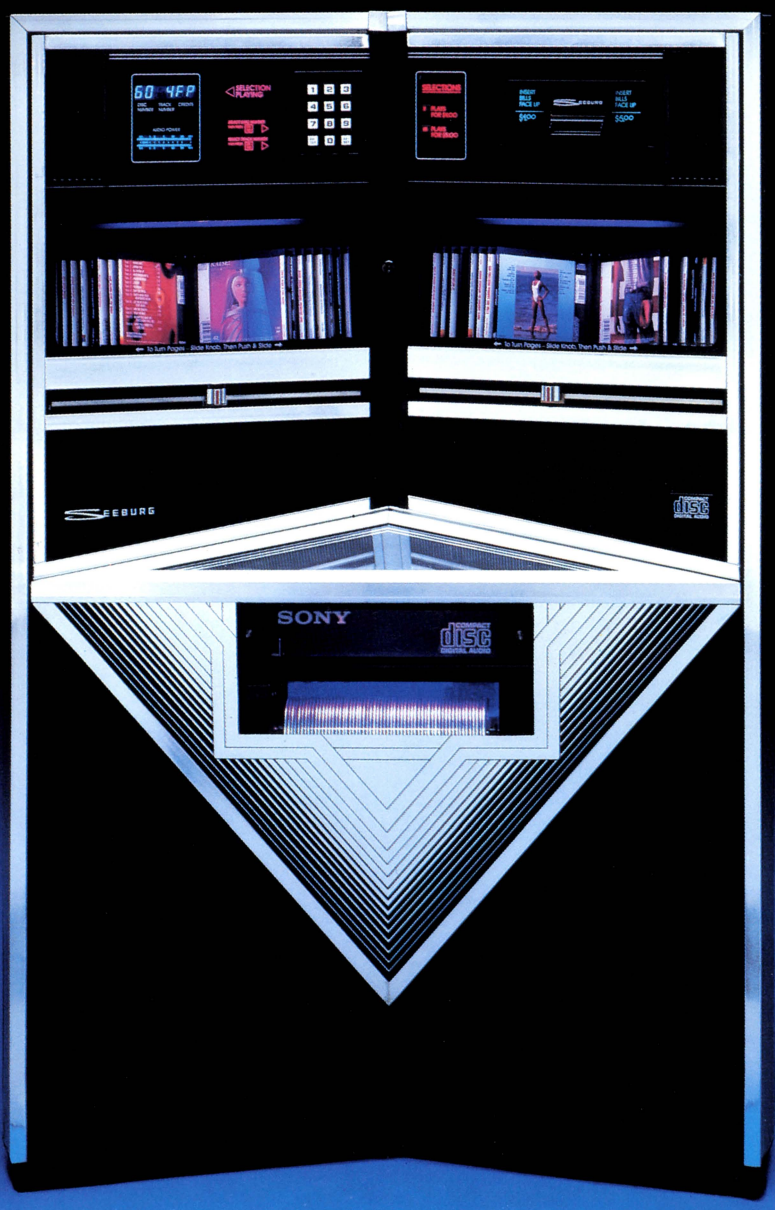

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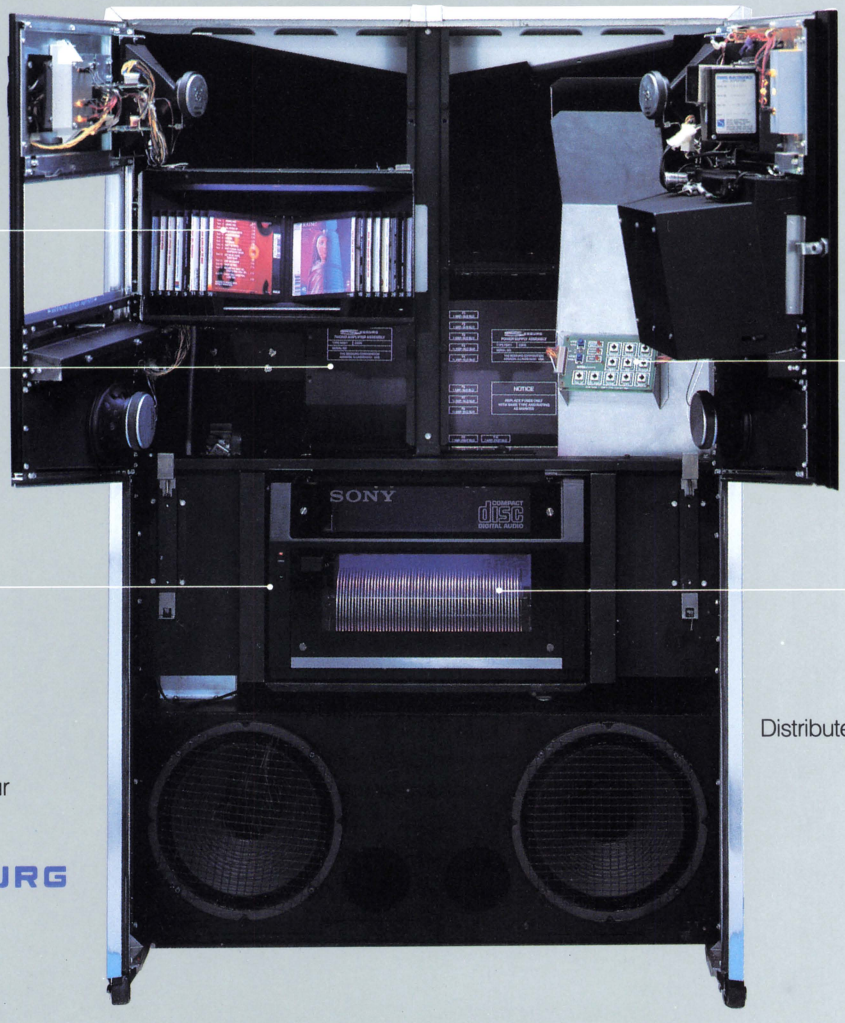

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The convention included an address by Dick Hawkins, president-elect of the AMOA, and the election of the following new PAMMA officers: Del Guerrini of Guerrini Vending in Lewistown, president; Sam Strangis of Morgan Amusements in McKeesport, first vice presidnet; Fred Wood of State Amusement Co., in State College, second vice president; Sharon Harris of Stan Harris Co. in Philadelphia, secretary; and Arne Taksen of D&L Distributing in Harrisburg, treasurer.

Seminars included a panel discussion led by John Milliron, PAMMA executive director, and attorney Grainger Bowman on current litigation and legislation. Frank "The Crank" Seninsky conducted a technical seminar, and Caroline Smith discussed PAMMA's proposed statewide public-relations campaign.

Bill Cravens (left), Capcom USA vice president of sales, models the wig he wore to encourage auction donations at PAMMA's recent convention. Looking on is Stan Harris of Stan Harris Co. of Philadelphia.

The convention's exhibition floor featured 32 booths of equipment. Other activities included an auction and cocktail reception sponsored by R.J. Reynolds and Nabisco. The auction of games and accessories donated by 26 manufacturers raised $21,000 for PAMMA's legislative fund. •

Jukebox compliance program announced

The U.S. Copyright Office, in conjunction with the Jukebox Administration Committee, has announced a program to encourage jukebox licensing.

Under the new program, jukebox owner/operators, distributors, and others may report unlicensed jukeboxes to the Copyright Office, Licensing Division, Washington, D.C., 20557.

The office then will send a license application form to the owner/operator of the jukebox. If the owner/operator does not license the jukebox, all information will be turned over to the performing rights organizations, ASCAP, BMI, and SESAC, for legal action. For each song performed on an unlicensed jukebox, damages of up to $50,000 may be awarded.

The Jukebox Administration Committee was established in May 1985 as part of an agreement between ASCAP, BMI, SESAC, and the AMOA.

For more information about the program, call George Lanier of the U.S. Copyright Office at (202) 287-8130. •

1,324 compete in Bullshooter Challenge

Competitors from 37 states, Australia, Canada, and England, 1,324 entrants in all, participated in Arachnid's First Annual $25,000 English Mark Darts Bullshooter National Challenge May 24-26 at the Ramada Inn O'Hare in Chicago.

Tom Pace of Rockford, Ill., won the $2,000 top prize in open singles. Joe Fawaz and Richie Grand of Houston won $1,000 each for first place in open doubles. Bill and Colleen Washburn of Chicago won $1,000 each for first palce in mixed doubles. Judy Roewer and Colleen Washburn of Chicago won $1,000 each for first place in women's doubles.

Operators watching the competition, which required 81 *English mark Darts* boards, included Tony Moore of State Amusement Co. in Roanoke, Va.; Mike Evans of Yellowstone Specialty in Idaho Falls and Pocatello, Idaho; Dwight Grey of Class Amusements in Houston; and George Ferris of Pensacola, Fla.

Operators entered league players through membership in *BullShooter* magazine, Arachnid's official *English Mark Darts* publication. Members were eligible to buy 12 to 36 entry certificates for league players.

According to Russ Peters, editor of *BullShooter*, "The national is designed to complement the operator's existing league program by providing a national tournament for players. Operators may award entry certificates to league champions, or hold a local playoff.

"It was good to see so many operators from different parts of the country all in the same place having such a good time." •

WAMO elects directors

The Wisconsin Amusement and Music Operators, Inc., (WAMO) elected two new directors to its board at the recent 1986 WAMO State Convention and Trade Show in Green Bay.

Michael Bohrer of Hastings Distributing in Milwaukee and Roger Westmont of Modern Specialty Co. in Madison are the new board members. Richard Jacomet of Red's Novelty Co. in West Allis was elected to the board after being appointed to serve out an unexpired term in the past year.

The WAMO board will name three new officers when it takes office July 1. Ralph Fleege of Mitchell Novelty in Milwaukee has been nominated as president; Jim Stansfield, Jr., of Stansfield Vending in La Crosse has been nominated as vice president; and Dave Fonder of Hallada Coin Machines Co. of Green Bay has been nominated to return as secretary/treasurer.

Four WAMO board members are sons of previous directors. Bohrer's father, Wally, now secretary of AMOA, served as a past president as did Jacomet's father, Jerome, now deceased. Anthony Urso was preceded on the board by his father Gene, now vice president of AMOA, and vice president-elect Stansfield was preceded by his father, Jim.

WAMO executive director Joe Phillips will continue to serve the association through his management firm, Torii Advertising, Inc., under a new two-year contract.

With more than 100 members, WAMO is the fourth largest state association in the industry. •

Atari holds reunion meeting

Atari Games Corporation joined more than 85 of its U.S. and European distributors May 21-23 for a reunion meeting at the Mark Hopkins in San Francisco. The company also announced winners of the *Gauntlet* Maze Design Contest, selecting the best from more than 130 entries by 88

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Company executives at Atari Games' May reunion meeting with distributors are, from left, Shane Breaks, senior vice president; Masaya Nakamura, chairman; Geoff Holmes, Warner Communications vice president and Atari board members; and Hide Nakajima, president.

players in the U.S. and Canada.

Hide Nakajima, Atari president, told the distributors at a breakfast meeting, "With the line of strong products during the year, and continued support from our distributors, we were able to report a satisfying profit for the fiscal year ending March 31, 1986. With the industry looking up as a whole, and the games we have planned, we expect to be in a similar profitable situation for this next fiscal year."

Masaya Nakamura, chairman of Atari and Namco, and Geoff Holmes, Atari board member and vice president of Warner Communications, Inc., were among company executives attending the meeting.

Atari introduced the two-player *Gauntlet* and *Road Runner*, latest additions to Atari's line of video games, at the reunion during a magic show in which the *Gauntlet* characters came to life on stage.

"Getting together with all the personalities among our distributors reinforces our enthusiasm and commitment to this industry," said Mary Fujihara, Atari marketing director.

Atari selected 14 players to receive *Gauntlet* T-shirts and promotional materials for their maze designs and ideas for special game-play features in the *Gauntlet* Maze Design Contest. Another 26 players will receive *Gauntlet* T-shirts for their maze designs.

The following operators sponsored winning design-contest entries, and each will receive an *Indiana Jones and the Temple of Doom* System I kit free from Atari: John Baron of State Street Arcade in Santa Barbara, Calif.; Lee Batson of Sunshine Enterprises in Birmingham, Ala.; Timothy Butterfield of Video 101 in Potsdam, N.Y.; Bob Crell of Srobs Ice Cream Parlour in Sterling Heights, Mich.; John Dowdy of Video Circus in Richmond, Va.; Steve Gregory of Pioneer Amusement in Boise, Idaho; Art McCammon of Gametown in Seattle; Ron Nutt of Nutt's Arcade Palace in Woodstock, Ontario; and Leo Tyra of Time Zone in Pine Bluff, Ark. •

Sentencing tops legal action on illicit games

Two Buffalo, N.Y., men indicted on charges of distributing counterfeit video games from Taiwan have been placed on three years' probation after entering guilty pleas.

Carmen Gallo and Alfred Melchiorre pleaded guilty to copyright infringement and conspiracy to infringe copyrights and were sentenced May 8, according to Robert Fay, director of industry affairs and enforcement for the American Amusement Machine Association (AAMA). Each will be required to perform 600 hours of community service each year of the probation.

Meanwhile, John Kutkowski and Carol Landman are awaiting trial in New York on charges of conspiracy to

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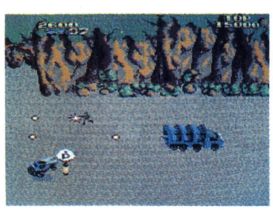

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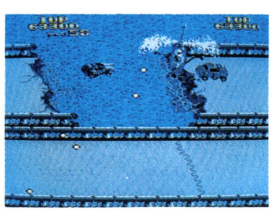

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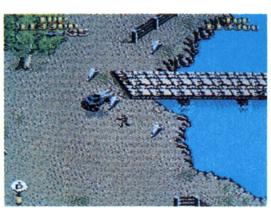

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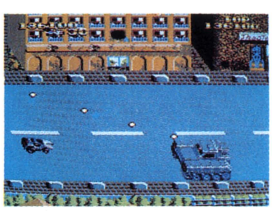

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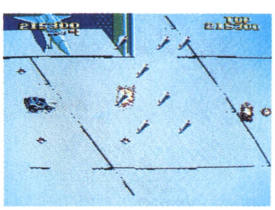

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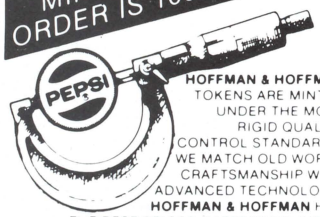

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infringe on copyrights and felony infringement of copyrights. According to federal indictments, they operated Hogac Systems, Inc., and Systems, Inc., in North Babalon, N.Y., and later in Wyandanch, N.Y. Systems, Inc., allegedly sold boards that infringed on copyrights held by manufacturers and licensees of *Ms. Pac-Man, Galaga, Time Pilot '84, Popeye, Gyruss, Donkey Kong Jr., Jungle King, Pengo, Pole Position, Mr. Do!, Pac-Man, BurgerTime,* and *Roc 'N Rope.*

The case is the culmination of a two-year FBI investigation. Two others charged in the case have entered guilty pleas and await sentencing. Lynda Hamilton pleaded guilty to copyright infringement after being charged with selling an infringing *Birdie King II.* Cecily Watchel, according to court documents, sold infringing games of *Pac-Man Jr.* and *Ms. Pac-Man* to an FBI undercover agent. She pleaded guilty to charges of conspiracy to commit copyright infringement and conspiracy to commit mail fraud.

Kutkowski and Landman each could be fined as much as $250,000 and could receive prison sentences of as long as 10 years if convicted on the copyright charges alone. Kutkowski also is charged with arson and five counts of perjury in connection with his testimony in civil proceedings brought against him by Bally Midway and Konami, Inc.

The AAMA participated in the investigation by supplying the FBI technical help, legal research, and copyright certificates from U.S. copyright holders.

In other legal action involving counterfeit and parallel-import video games, a federal appeals court in Washington, D.C., ruled May 6 that U.S. Customs regulations permitting U.S. entry of gray-market goods violate Section 526 of the Tarrif Act of 1930. According to the act, it is "unlawful to import into the U.S. any merchandise of foreign manufacturers if such merchandise on the label, sign, print, package, wrapper, or reciprocal bears a trademark owned by a citizen or corporation or association created or organized within the U.S. and registered in the patent or trademark office."

Fay said that if the appeals-court ruling stands, the Customs Service could begin seizing parallel boards soon.

Canadian customs policy also may change as a result of a Canadian federal court decision that the nation's

copyright laws, created 50 years ago to protect artistic works such as music and literture, also cover computer programs. Ruling in favor of Apple Canada, the court stated that computer programs encoded electronically on silicon chips are considered literary works and as such are entitled to copyright protection.

The decision could affect Canadian customs policy, Fay said, regarding the seizure of counterfeit printed-circuit boards entering Canada and being exported to the U.S. Fay already has talked to officials of the Royal Canadian Mounted Police and Canadian customs and said he will be meeting with them to set up a program to protect audio-visual copyrights.

Fay, formerly FBI supervisor of white-collar-crime investigation in Atlanta, coordinates the AAMA's involvement in law-enforcement efforts directed at stemming the tide of illegal games on the market. •

Players vie for $6,000 in N.Y. championship

Players from 45 locations across the state competed for $6,000 in awards and cash prizes in the 10th annual Northern New York Eight Ball Championship Tournament. The tournament finals were held recently at the Holiday Inn Convention Center in Lake Placid.

Sponsored by Valley Vending, Upstate Vending, and A.S. Hardy Company, the tournament consisted of eight weekly matches and one final. The finals were played on new Dynamo Model 17s.

Division A winners were David Varano of Woodstock Tavern, first place; Ellis Smith of French Connection, second place; David Galarneau of Monopole, third place (all three are from Plattsburgh); and Bob Marshall of Sleepy Hollow Tavern in Malone, fourth place.

Division B winners were Richard Barnaby of Freddie's Place in Altona, first place; Smitty Marvin of Cobble Hill Inn in Elizabethtown, second place; Bernie Robinson of Sleepy Hollow Tavern in Malone, third place; and Don Deso of Whistle Stop in Rousses Point, fourth place. •

Tennessee removes flipper tax

Amusement and Music Operators of Tennessee (AMOT) members have received good news about House bill #1894.

The bill to remove the tax on flipper pinball machines has been signed into law and will become effective July 1. •

UAMA hosts open, summer meeting

More than 120 players competed for $5,000 at the Utah Amusement Music Association (UAMA) fifth annual open pool tournament April 12-13 at the Holiday Inn in Salt Lake City.

According to Craig Johnson, president of UAMA, "The operators involved [in pool leagues] are reporting great success in helping to build and secure a player base, establishing better relationships, and promoting their locations."

The UAMA has scheduled its annual summer meeting June 20-21 at the Yarrow Hotel in Salt Lake City.

The agenda includes a directors reception, general meeting, golf tournament, a western barbecue, and a raffle. •

Ride Dynamics formed

Bolwell Flight Simulators Australia Pty., Ltd., and Corporate Directions, Inc., have formed a joint-venture company, Ride Dynamics, Inc., to introduce new flight-simulator kiddie rides.

Ride Dynamics is based in Ann Arbor, Mich. John Winters has been appointed president of the company.

Ride Dynamics will supply the Bolwell flight simulators, products designed in Australia and recent winner of the Australian Design Award from the Industrial Design Council of Australia. The simulators have been available for one year and have captured 25 percent of the Australian market. The rides also are available in New Zealand, Hong Kong, and now the U.S.

The company is seeking distributors and operators. For more information, write Ride Dynamics, Inc., 315 E. Eisenhower Pkwy., Ann Arbor, MI 48104, or call (313) 769-9396. •

Winners at the Northern New York Eight Ball Championship include, from left, Division B finishers Don Deso, fourth; Bernie Robinson, third; Smitty Marvin, second; and Richard BArnaby, first; and Division A finishers David Varano, first; Elis Smith, second; David Galarneau, third; and Bob Marshall, Sr., fourth.

$2,000 donated to Hesch Fund

Fred Collins, Jr., of Collins Music Co. in Greenville, S.C., has contributed $2,000 to the Wayne Hesch Scholarship Fund, the Amusement and Music Operators Association (AMOA) has announced.

The Hesch Fund is administered by the AMOA Education Foundation, which recently announced that Carolyn Massakowski of Avoca, Pa., is the 1986 scholarship winner. •

Williams announces higher revenues

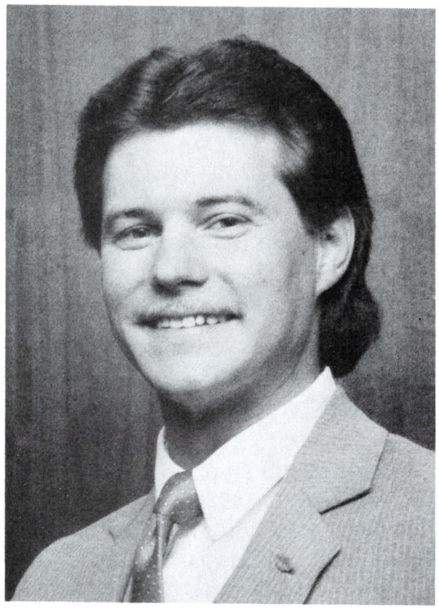
Citing improvement in the domestic and foreign amusement-games market, greater customer demand for its products, and continued revenue

growth from its Condado Plaza Hotel and Casino, Williams Electronics, Inc., has announced revenue increases for the second quarter and the six months ended March 31, 1986.

Net income for the six months ended March 31 was $3,766,000, or 48 cents a share, compared with a net loss of $1,273,000, or 17 cents a share, for the same period the prevous year. Revenues for the six months increased $21,882,000, or 65 percent, to $55,490,000 from $33,608,000 for the same period in fiscal 1985.

Net income for the fiscal 1986 second quarter more than tripled to $3,096,000, or 39 cents a share, from $824,000, or 11 cents a share, in the fiscal 1985 quarter. Revenues for the quarter increased $9,937,00, or 45 percent, to $32,069,000 from $22,132,000.

Coin-operated amusement game revenues for the second quarter increased $9,618,000 to $18,876,000 from $9,258,000 for the second quarter of the previous year because of improved industry conditions and customer response to *High Speed*. Williams anticiaptes total sales of *High Speed* will exceed 16,000 units. •



Marvin Henderson

Henderson named TAN activist

Marvin Henderson, Philip Morris sales representative from Chillicothe, Mo., has been named 1985 National Distinguished Tobacco Action Network (TAN) Activist of the Year.

Henderson received the award, a crystal loving cup, from Frank Resnik, president and chief executive officer of Philip Morris USA, at an April 29 ceremony at Tobacco Institute headquarters in Washington, D.C.

Henderson helped defeat tobacco-tax measures in Cameron, Lathrop, and Marceline, Mo. In Missouri, municipalities can set and raise cigarette excise taxes.

Henderson is the fifth TAN volunteer to receive the national award. •

Merit, Bumpers sponsor dart tournament

Merit Industries and its northwestern distributor, Bumpers Amusements of Spokane, Wash., sponsored a $1,000 Coeur d'Alene Open Dart Tournament April 11-12 at Paddy's in Coeur d'Alene, Idaho.

Teams competed on 12 Merit *Bull Buster Darts* games in the competition. According to Steve Livingstone, president of Bumpers Amusements, soft-tipped darts are relatively new in North Idaho, and this was the first promotion of its kind.

Open singles winners were John Keel of Troy, Mont., first place, and Bill McCarthy of Coeur d'Alene, second place.

Doubles winners were Dave Filer of Liberty Lake, Wash., and Steve Livingstone of Spokane, first place; Dan Gharst and Randy Gierke, both of Liberty Lake, second place; and Rick Clary and Mike Tylzynski of Spirit Lake, Idaho, third place.

Pat and Robin Jennings, owners of Paddy's, donated prizes for the tournament. Dan Fuller of Merit said a series of similar tournaments are planned at Paddy's throughout the summer. •

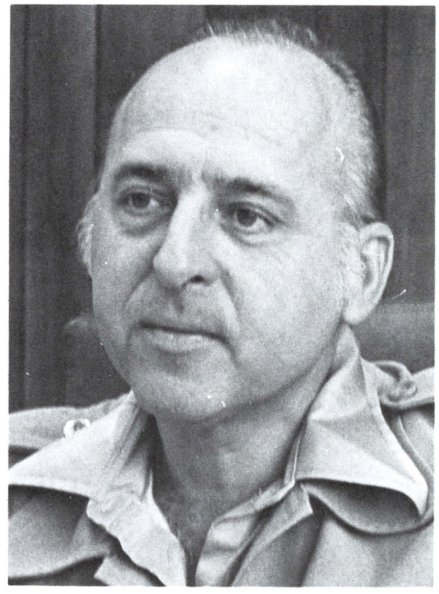
Aladdin's Castles picks Rowe jukebox

Bally's Aladdin's Castles, Inc., has announced it will install Rowe *R90 Video Jukeboxes* in its nationwide chain of arcades.

The *R90* is a stereo jukebox with a 25-inch-diagonal color monitor that plays up to 40 video and 160 audio selections. Specialty video tapes feature country, urban/contemporary, and rock/pop. The unit has a programmable message center that location managers can use to promote attractions or special events.

According to Joel Friedman, vice president of Rowe International, arcades have been good locations for video jukeboxes. "Our experience indicates that approximately 50 percent of the revenue comes from video plays and the balance from straight audio plays," he said.

Bally began installing the jukeboxes in March and will continue to place them in the next two years. •



Larry Berke

Berke celebrates 40 years in coin-op

Larry Berke celebrated 40 years in the coin-operated amusement business on June 7.

Berke started in the industry as a route man in the Chicago area in 1946 and also maintained a service company. After 23 years as an operator, he joined Bally Midway as director of sales, a position he held for 15 years.

Most recently, Berke was vice president of sales for Kitkorp for a year and a half. He now works on a commission basis with Kitkorp and is a consultant to the industry. Berke may be reached at (312) 228-0451. •

Intermark acquires Star

Intermark Gaming International, Inc., has signed a letter of intent to purchase Star Amusement Company, Inc., and has sold 250 Intermark talking video-poker machines to Jackpot Enterprises for $750,000. Both Star and Jackpot are Nevada companies.

The purchase of Star covers all the company's assets for a price of $1.5 million in cash and notes. Star operates an amusement-game route of approximately 1,500 games in 400 locations in the Las Vegas area. The purchase is subject to the execution of definitive agreements and approval

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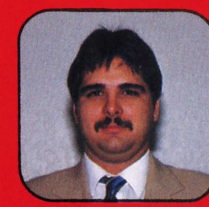

Russ Peters
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by Star's shareholders and the boards of directors of Intermark and Star.

Jackpot, buyer of the talking video-poker machines, is a gaming-device route operator. Delivery of the games began in May and will continue for six to eight months.

Intermark manufactures and distributes amusement games and gaming devices and is headquartered in Scottsdale, Ariz. •

Antique Apparatus moves

Antique Apparatus Company has moved from its Sherman Oaks facility to a new 25,000-square-foot showroom and office in Torrance, Calif.

The company will continue to manufacture its stereo jukebox models *DB-4* and *PB-6* along with a line of stereo speakers. The new address is 2555 237th St., Torrance, CA 90505. The telephone number is (213) 534-1511.

The Sherman Oaks location has been sold to Bob Reno and Mike Berard, who will operate Antique Amusements Company, a store for jukeboxes and antiques. •

Tom Siemieniec

Siemieniec joins Cinematronics

Tom Siemieniec has joined Cinematronics, Inc., as vice president of sales.

Siemieniec has 15 years of experience in the coin-op amusement business and was formerly national sales manager for Digital Controls. He is based in Atlanta and may be reached at (404) 995-0068.

Siemieniec, along with John Margold, also a vice president of sales, and Ken Anderson, vice president of marketing, cover the Cinematronics distributor network in the U.S. •

NAMA rebuts AMA

The National Automatic Merchandising Association (NAMA) has reviewed the American Medical Association's legislative proposal to ban cigarette vending and responded with a rebuttal letter informing the AMA that its assumptions—the basis for the proposal—are not based on fact.

NAMA counsel Richard Funk notified the AMA that studies of teenage smoking and purchasing habits conducted over the past 25 years have indicated that more than 97 percent of teenage smokers do not buy cigarettes from vending machines.

The AMA alleges that most Americans become addicted to nicotine as teenagers and that teenagers can obtain cigarettes easily from vending machines.

The NAMA letter included results of a 1986 nationwide survey of vending-machine locations that indicated 77.5 percent of the machines are not accessible to minors. Only approximately seven percent of cigarettes sold in America are dispensed through vending machines.

"NAMA and its members have opposed, and will continue to oppose, such legislation in the state legislatures as well as in the councils of local government because the facts are in direct contradiction to the AMA allegations," Funk said. •

IDEA obtains patent

Industrial Design Electronic Associates, Inc., (IDEA) has been granted U.S. Patent #4,586,716 entitled Double Bullseye for a Dart Game.

The patent establishes the technology developed by IDEA that allows individual scoring of the inner (50 points) and outer (25 points) bullseye.

According to IDEA, such dual scoring is prescribed by the original game of darts as played on Bristol boards and ruled by the British and American dart associations. •

IAMOA holds tournament, elects officers

The Indiana Amusement Music Operators Association (IAMOA) held its fourth annual statewide Valley Pool Tournament in April and also elected officers for the coming year.

The Denny's V.I.P. team from Fort Wayne won the tournament's top prize of $1,000 for the fourth consecutive year.

Newly elected IAMOA officers are Gib Glevenger of C&C Amusement in Richmond, president; Fred Dunham of Action Amusements in LaPorte, vice president and treasurer; and Dave Sheehan of J&J Distributors, Inc., secretary. •

Andy Ducay

Ducay joins Grand Products

Andy Ducay has joined Grand Products, Inc., as service manager, bringing 38 years of amusement-industry experience to the newly formed company.

Ducay was service manager at Bally Midway for 19 years and for the previous 19 years was in field service at United Manufacturing, which became Williams Electronics.

Ducay joins three other former Bally Midway employees, Stan Jarocki, Dave Marofske, and Hank Ross, who founded Grand Products. •

Atari appoints distributors

Atari Games Corp. has appointed the following five distributors to carry its line of video games.

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(continued on page 28)

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Name change announced at OMAA convention

by Valerie Cognevich

OMAA's new officers are (counterclockwise from bottom left) Nick Charie of Modern Music in Columbus, first vice president; Philip Elum of Elum Music in Massillon, president; Joseph Cardone of Capitol Vending in Lima, second vice president; Gordon Gifford of J&R Music in Zanesville, secretary; Larry Van Brackel of Van Brackel & Company in Defiance, chairman of the board; Judy Martin, executive director; and David George of Bell Music in Akron, treasurer.

The Ohio Music and Amusement Association at its June 1 convention announced it will change its name to the Ohio Coin Machine Association effective September 1.

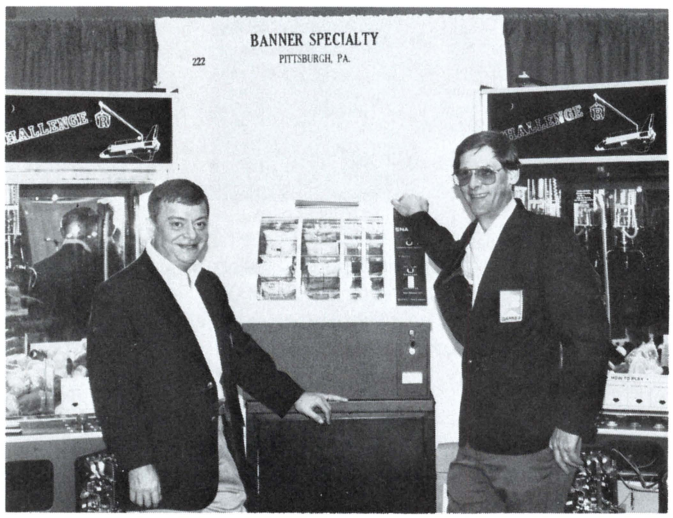
Paul Corey, OMAA executive director, explained the name change saying, "Music and amusements are a shrinking market. There are fewer small companies as larger ones buy out smaller routes. More and more companies are diversifying into other things like pay phones, cigarettes, vending, and coffee service. Our new name will make us more flexible."

Corey said the association will continue to emphasize music and games and cigarettes, but, he noted, the association will form committees to study other categories. "Our attendance was over 500, which is less than previous years, Corey said. "However, more companies were represented. In the past, one company may have brought eight employees and their wives, which inflated the attendance."

Manufacturers exhibited a vast array of equipment at the convention. Among the equipment shown was Tradewest's *Ikari Warriors*, which continues to draw favorable response. Romstar introduced its latest kit, *Tokio*. Memetron previewed *Mania Challenge*, the follow-up to the successful *Mat Mania*. Grayhound displayed *Reel Fun*, which is based on the popular TV show "Wheel of Fortune." Sega showed two new pieces, *Quartet*, a four-player dedicated game, and *Wonder Boy*, a conversion kit. Bally Sente introduced volleyball-themed *Spiker* for the Sente system. Konami showed *Konami GT*, a driving game. Taito showed *Gladiator* and the already successful *Big Event Golf*. Coin-It was there with *Halley's Comet*. IDEA showed its unique *Idea Ball*. Status introduced *Rack and Roll*, a pool-themed countertop game, and its latest trivia, *Baby Boom*. Bally Midway introduced its newest pinball, *MotorDoom*, and Nintendo showed the latest conversions for its VS. System: *Gumshoe* and *Super Mario Brothers*.

Among other exhibitors was Salvo Distributing of Springfield, which has developed *The Silent Partner*, a route-mangement computer program for operators. Len Smikun, a Russian immigrant, designed the software from scratch. Ted Furkin, president of Salvo said, "Since I am an operator, operators trust that the progarm will fit nicely to their needs." The Dan Brechner Company displayd its plush prizes for the ever-growing redemption-equipment market, and Moling Total Security of Columbus answered questions about the latest legislative attempt to halt the use of polygraph tests by employers. Moling does a lot of work with coin-op businesses. Betson Enterprises showed its redemption games, and Norm Borkan, president of Phonetel Systems, promoted the company's comprehensive Vendor Assistance Program for the private pay-phone market. •

Cliff Brechner (left) shows Wylie Irwin of Betson Dan Brechner Company's wide selection of plush prizes for redemption equipment.



George Mackey (left) and Doug Wilson of Banner Specialty pose with some of the product they sell.

Len Smikun (left) and Ted Furkin of Salvo Distributing, developers of The Silent Partner route-management software, talk with Jim Hayes of Gem Amusement (right).

Doug Shipley of Cleveland Coin (right) discuss equipment with operator Roger Laughlin of Mid Ohio Enterprises.

Mel Erstling, Betson sales manager, poses in front of Betson's selection of redemption equipment.

Donald Richards and W. Richard Moling stand ready to explain polygraph tests and new legislation aimed at banning their use.

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Enjoying the FAVA show at the Sunn Distributing booth are (from left) Tom Siemieniec of Cinematronics, Brenda Grant and Linda Wacker of Sunn, Ben Santucci of Merit, and Aldo Donnalola of Nichibutsu.

Orlando attracts operators to FAVA show

by Valerie Cognevich

"One of the best state shows this year," exhibitors were heard saying of the June Florida Amusement and Vending Association (FAVA) show.

Held at the Hyatt Orlando, the show drew operators from all over the state. While last year's show in Miami was poorly attended, as was the one in Tampa three years ago, "I think operators are more willing to come to Orlando than some other cities," one operator said. "I am closer to Miami than Orlando but I didn't go to the show in Miami."

This was the first FAVA show not to include vending—a separate vending show was held earlier—but some distributors showed various pieces of vending equipment nevertheless.

Exhibiting distributors Buccaneer, Lawson, Monroe, Belam, Sunn, Hudson-Mullin, Southern Music, and Sterling Coin enlisted manufacturer representatives who showed new equipment. Williams Electronics surprised attendees with a new pinball, *Grand Lizard*. Premier introduced a pinball with brilliant graphics, *Hollywood Heat*, and Bally had its latest pinball, *MotorDome*. "I am excited about the pinballs that have come out lately," noted one operator while trying his luck on *Grand Lizard*.

Redemption equipment by Betson, Showcase International, Dynamo, and Coin-It was popular. "It seems it's all everyone is talking about right now," observed a southern Florida operator. "I'm not into it right now, but I may be next week."

Kitkorp showed its latest kit, *Sky Kid*, and Atari premiered *Gauntlet* in a two-player version. Exidy's *Chiller* drew responses ranging from "great" to "disgusting." Memetron showed *Mania Challenge*, Coin-It had its *Halley's Comet*, and Sega its *Quartet*. Tecmo premiered *Rygar*, a game with 27 levels of play. Nichibutsu showed its latest kit, *Amazon*. Data East's *Speed Buggy* drew good response, and Nintendo showed its newest VS. System kits, *Gumshoe* and *Super Mario Brothers*.

Centek of Wheatridge, Colo., displayed its pressed-penny souvenir machine. The customer places a penny in the machine, and the penny is flattened and impressed with a message. Operators can choose what message or logo is imprinted.

Brooke Co. Marketing of New Canaan, Ct., introduced *Breath Shot*, a machine that dispenses mouth rinse and a cellophane-wrapped floss pick. Operators looking for alternate sources of income might look into this. Andy Ross, president of Brooke, said, "The machine is low-cost, but operators will make money on the product. It is perfect for almost any bar, restaurant, hotel, airport, commercial building, and public restroom, many places operators have games."

Sunn Distributing promoted a bill acceptor for amusement machines. Said Sunn's Bill Medvetz, "A bill acceptor on a video game makes a lot of sense. *Gauntlet* [would have been the perfect machine for it. Electronic darts would also be good for the acceptor.] •

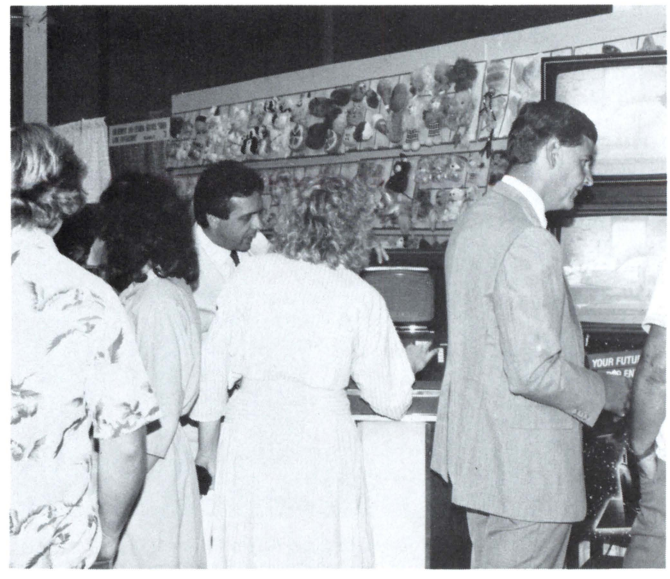
Bob Haim (left) of Belam Southeast talks with operator Dale Williams of Dale Williams, Inc.

Kel-Chad's Fred Kelly (left) poses with Lori Quint and Bob Carver of Buccaneer Distributing.

Tom Modic (center) and Tim Prize (right) explain Centek's pressed-penny souvenir machine to an interested operator.

Operators look over the amusement-only poker and redemption games of USI of New Jersey.

An operator plays Williams' new pin, Grand Lizard, *at Monroe's booth. Also on display are new pins from Premier (*Hollywood Heat*) and Bally (*MotorDome*).*



Operators kept John Maiorino (center) and Harry Devin (right) of Videobox Networks busy showing the company's video jukebox.

(continued from page 20)

State Sales and Service Corp., 7160 Ambassador Road, Baltimore, MD 21207, (301) 944-5060.

New England Coin-Op, 627 Pleasant St., Norwood, MA 02062, (617) 769-9760.

C.A. Robinson and Co., 540 Forbes Blvd., South San Francisco, CA 94080, (415) 871-4280.

50th State Coin-Op, 91-246 Oihana St., Ewa Beach, HI 96707, (808) 682-4561. •

Southland, Niktel sign contract

Southland Corporation's Lone Star Division has contracted Niktel of Austin, Texas, to install and operate *Intellicall* pay phones in 58 7-11 convenience stores in the Austin area.

Niktel estimates the multi-year agreement's value at $1.8 million. It eventually could include installation of up to 550 phones in 168 stores in central Texas. •

365 compete in OMAA/ Valley championship

w/photos

Fifty-two teams and 365 players participated in the fifth annual OMAA/Valley State Pool League Championship May 3-4 at the state fair grounds in Columbus, Ohio.

The tournament was played on new Valley pool tables provided to the Ohio Music and Amusement Association by operators through Monroe Distributing and Cleveland Coin.

The women's division was won by the Wagon Wheel team of Dorthy Dorsey (captain), Josie Gonzales, Irene McCabe, Sandy Sprow, and Gloria Valle.

The men's division was won by The Barley Pop Shoppe team #1 of Larry Behrens, Frank Bischoff, Larry Burroughts, Ralph Grennay, Larry Long (captain), Al Tennyson, and Don Willitzer. John Winners was team sponsor.

Jerry Dunbar was the tournament director. •

IDEA employees gather outside the company's Sycamore, Ill., facility displaying the NSM flag sent to the company by NSM-Lowen, IDEA's European distributor. The employees responded by sending this photo greeting to NSM in Bingen, West Germany.

Nakamura receives Blue Ribbon Medal

Masaya Nakamura, president of Namco, Ltd., and president of the Japan Amusement Machinery Manufacturers Association (JAMMA) has been awarded Japan's Blue Ribbon Medal for his contribution to society through industrial promotion.

The award was announced by the Decoration Bureau of the Prime Minister's Office, and the medal was presented on May 27 by Michio Watanabe of the Ministry of International Trade and Industry.

The following day Nakamura and other prize winners in Japan's annual spring and autumn "conferment of decorations" met with the emperor at the Imperial Palace. •

SMS promotes two

SMS Manufacturing Corporation has promoted Robert Harzer to assistant national sales manager and David Dalessio to plant manager.

Harzer, formerly plant manager, will assist Jim Pietrangelo, vice president of sales. Dalessio was formerly production supervisor.

In making the promotions, Sal Mirando, chairman and chief executive officer of SMS, said, "Harzer has hands-on experience with our product line and will be an asset to our sales team and valuable in understanding customer needs in the field. Dalessio has shown aggressiveness and leadership." •

Members of The Barley Pop Shoppe team #1, men's first-place winners at the OMAA/Valley State Pool League Championship include, from left, Don Willitzer, Ralph Grennay, Larry Behrens, Frank Bischoff, Al Tennyson, Larry Burroughs, Larry Long, and sponsor John Winners.

Finishing first in the women's divison at the OMAA/Valley State Pool League Championship was The Wagon Wheel team of, from left, Irene McCabe, Gloria Valle, Sandy Sprow, Josie Gonzales, and Dorthy Dorsey.

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WORLD-WIDE IMPORTS

Arcades look to promotion, diversity

by George Sigler

Like the rest of the coin-operated amusement industry, the arcade business has been improving gradually in the past year. Arcade operators, like street operators, have benefitted from a bumper crop of new games and have worked to increase revenues by diversifying their equipment and putting more emphasis on promotions.

But Tom McAuliffe of Time Out Family Amusement Centers, a nationwide chain of more than 70 arcades, may have expressed the attitude of arcade operators generally when he said that, despite improved business, "we're not into the success mentality yet. We're still thinking lean and mean and survival so that we can maximize our profit margins. We're not comfortable at all, because we don't know how long this ride is going to last. But we're optimistic, cautiously so."

Mark Madura, operator of seven Yellow Brick Road Family Amusement Centers in Southern California, also worries about how long this ride will last.

"After the big boom and the big letdown, we're actually up about seven percent a month, and we're real happy with the progress," he said. But then he paused and added, "Don't tell anyone. It just seems that when everybody gets excited about it, everybody jumps in."

Apprehension is to be expected from arcade operators still sore after falling from the heights of video-boom success. And while they're pleased with the equipment manufacturers have been providing, they're not relying on better games alone to bring back success.

Promotions

Aside from what he terms an arcade's necessities—a clean, friendly environment and good games in working order—McAuliffe believes promotions are "paramount" in an arcade's success.

In addition to attracting people to an arcade in the first place, he said, promotions create "the atmosphere of the store. To have goals and achievements available for people to put their names up as winners adds a dimension of excitement and atmosphere to a store that wouldn't be there otherwise. In other words, whether it's doing anything for us in terms of increasing sales, it's definitely heightening customer interest."

"To have goals and achievements available for people to put their names up as winners adds a dimension of excitement and atmosphere to a store."

To Madura, promotions are a matter of giving customers their money's worth, and as a result Yellow Brick Road locations constantly run promotions involving redemption.

"I think it's real important to take care of your customer," he said. "What I want to do is give them maximum entertainment for their $5 or $2. And the way I do that is by not only keeping the best games in there and everything running—the things you have to do—but giving them back a little bit of something to take with them, like a little teddy bear or something. I like to put money back into my customers. So when my customer spends $5, he gets maximum entertainment, and he might even walk out of the place with something or he could save [redemption tickets], which brings him back in."

In two Yellow Brick Road locations, a 10-speed bicycle is given away every two weeks. Customers tear their redemption tickets in half and drop the stubs in a barrel from which a winning ticket is drawn.

"It works out real well," Madura said. "We get a good deal on the bikes—$100 apiece. The kids like it. Let's face it, they can tear up three or four of the tickets they win from *Boom Ball* or *Skee Ball* and throw them in there and have a chance to win a bike, plus they can take the rest of the tickets and cash them in for the goodies anyway."

Time Out locations (almost all of them in shoping malls) always have weekly and monthly high-score contests with T-shirts, Frisbees, and coupons for free games as prizes. Spot promotions that entice customers with the promise of free games are done regularly.

Time Out also organizes tournaments occasionally, but, McAuliffe said, "the administrative burden of planning it and carrying it off doesn't really justify what you get out of it." Also requiring additional work, but considered more worthwhile, are Time Out's promotions done in partnership with retailers.

"We select merchants that share the same age group or customer base or that have proximity to us in the mall or that are in a particular area of the mall that we want to draw from," McAuliffe said. "We go over to that retailer and offer to do some advertising in our store for them, and possibly give them something to give away, like coupons, with the purchase of the album they're pushing that month or the pair of jeans they're pushing that month." The retailer, McAuliffe explained, puts signs up in his store advertising the arcade, hands out the coupons with purchases of the merchandise being promoted, and donates merchandise to be given to a contest winner at the arcade.

"And so they're getting something out of it, and we're getting something out of it," he said. "They get some free advertising elsewhere in the mall in a place where their market segment congregates. A store that caters to kids or families couldn't ask for a better place to put their poster [than a Time Out location]. We rotate these tie-ins among the different merchants so that we don't always have the same thing."

Time Out arcades also use print advertising, according to McAuliffe, mainly because most malls require tenants to advertise in mall-sponsored tabloids. Time Out ads always incorporate coupons redeemable for free games.

"We have ads providing for virtually every holiday there is," he said. "The only true measure of how well we do by them is [the number of] coupons people bring in for redemption. We don't allow our top five to 10 games, depending on the size of the store, to be permitted for redemption—the coupon says 'coupon good on selected amusements'—and we don't allow our best pieces in their prime to be tied up by non-revenue. So by counting the coupons, we can tell how successful [an ad] was."

McAuliffe added that while a limit of two coupons a person is imposed, the limit is hard to enforce. And if the ad is in a mall tabloid "dumped in a rack" at the mall, the only result is that "every kid in the mall has a fistful of those coupons."

Print advertising is effective for Herb's Arcade in Killeen, Texas, where, according to arcade manager Wesley Savage, Fort Hood ("the largest military installation in the free world") provides 75 percent of the location's customers. Open 24 hours a day, 364 days a year, the arcade advertises in the base newspaper and also attracts customers by using tokens.

"We run six tokens for a dollar, 42 tokens for $5," Savage said. "That's a little more liberal than some [other arcades], and that brings them in. We run a high-score contest on every new video that doesn't have a buy-in. We don't let them buy the score, but if they've got the talent we give anything from $15 to $25 for the high score the first 30 days. It gives them an incentive, but the main thing is, if the guy's got the talent and the skill, he deserves it."

Gene Cramm, vice president and director of purchasing and game operations of Showbiz Pizza, said chain locations employ bounce-backs—dated coupons good for tokens with a pizza purchase—in print ads. He echoes McAuliffe in explaining their value. "You get some idea of frequency of customers, you know what promotion the coupon was run for, and you know what promotions worked the best for you." Showbiz continuously promotes in-store by offering free tokens with food purchases.

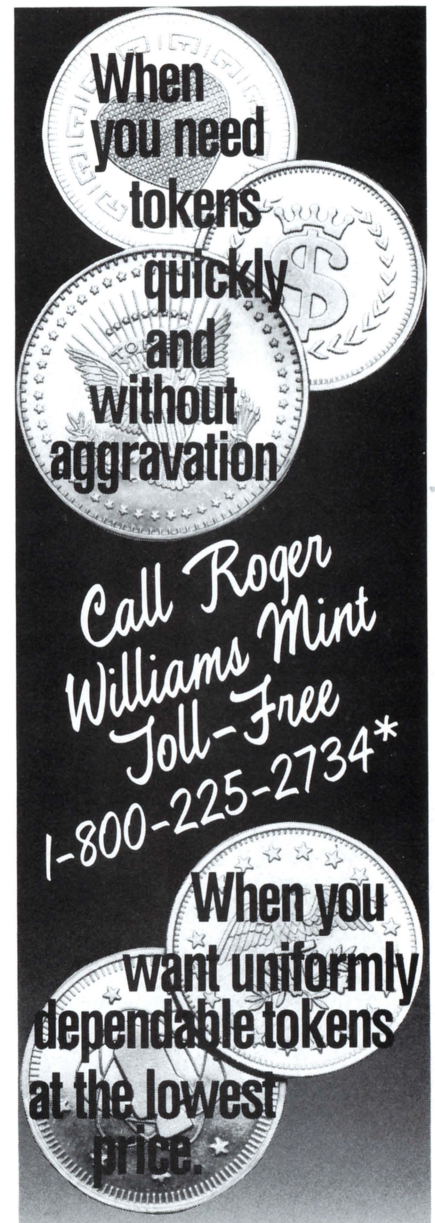
Madura doesn't use print or radio advertising, because, he said, "nobody really gets in their car and drives down to the family amusement center." He used television advertising in San Diego as part of a promotion of *Dragon's Lair* when the laser game was first introduced, and the promotion was successful. But, according to Madura, for television-advertising money to be well spent, it must be used for a large promotion of "something that's big, new, and exciting, like the laser disc was when it first came out."

When it comes to big promotions, Time Out certainly has conducted its share.

A recent chain-wide promotion raised more than $23,000 for the children of the *Challenger* space-shuttle crew killed when the shuttle exploded January 18. All February proceeds from Time Out's 39 *Space Shuttle* pinball games were donated to a trust fund for the children in the name of the coin-op amusement industry.

Time Out also conducts traveling promotions that move from location to location throughout the chain. One such promotion was conceived when Nintendo's *Punch-Out!!* was introduced. Time Out created a mock boxing ring using *Punch-Outs!!* as the four corners of the ring facing the center. In each location, players had to climb through the ropes and step into the ring to play. "Everybody that played got their scores recorded," McAuliffe said, "and there were prizes for the top score. That was a pretty easy-to-do promotion for a company that has more than one store."

In what may have been the most unusual arcade promotion ever—one McAuliffe said was "very successful from a media standpoint"—Time Out took from location to location a chicken borrowed from an animal-behavior institute in Arkansas. What made the chicken unusual was its ability to play tic tac toe better than arcade customers. Conducted in cooperation with local humane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societies and animal shelters, the promotion was entitled "I got a lickin' from the chicken."

The most successul of Time Out's chain-wide traveling promotions was a laser-game show put together when the games "were just slightly past their prime," McAuliffe said. "We had several samples of virtually everything that was made, and we would prep the area for a week or two ahead of time with posters, coupon ads, and that type of thing letting people know that the laser show was coming. Then we would bring the whole show to a given store and set it all up in one day so customers could play virtually every laser game made that was worth anything. It worked out very well, and it brought a lot of excitement. You could trace the stores that had it by just looking at their sales numbers. We had an A and a B show, and we rotated them through the whole chain simultaneously."

The common thread running through all Time Out's promotions, according to McAuliffe, is that "we're trying to create excitement, let more and more people know we're there, and have people in our store feel like it's a place where something's going on without it being a hangout."

Equipment and customers

Videos certainly continue to dominate arcades, but not to the extent that they once did. Pinballs, once all but banished by the video king, have reasserted themselves as arcade staples. On the average, 10 percent of the equipment in Time Out locations now is pinball. "People are enjoying playing them," McAuliffe said. "They're looking forward to each new release that comes out." The pinball resurgence has been reflected at Showbiz locations, too, and Cramm said increased pinball revenues warrant additional pinball purchases.

Novelties and kiddie rides, too, are becoming re-established in arcades. "We've found that we can't really do without at least one *Skee Ball* if we can squeeze it into a store," said McAuliffe. "And because we call ourselves family amusement centers, we really can't not have a kiddie ride. The new hydraulic kiddie rides make decent money. They don't really compare terribly well on the average with a video game or anything like that, but we feel that it maintains our image, and we have something in there for the whole family."

Having something for everyone is, as McAuliffe said, part and parcel of what a "family amusement center" is all about, and that's a big reason why the mix of games in arcades is changing.

Cramm, who is preparing to make massive equipment purchases for Showbiz's 112 company-owned stores, said, "The mix has changed, and I intend to change the mix in our locations during the next six months as I make my purchases."

Cramm is considering such games as *Phraze Craze* and *Name That Tune*, air-cushioned table hockey, sports-themed games, and other "interactive games that the parents and the families can participate in." Showbiz even has begun installing indoor batting cages in 50 of its locations.

"We really think that it's the diversity of the mix that has kept most of our locations real strong, even when things were pretty bad."

"That's the direction," Cramm said. "We're in the video business, and I firmly believe that our video games must remain current. We must have hot new video games in our stores. But at the same time, we have to diversify what's in that area [videos] to attract the family and the kids that are coming into our locations. We're talking an interactive game here where the person can get invovled and have some fun, rather than just playing a video screen. We're adding some new elements of fun here to the locations and some variety for all the customers."

Madura agrees that a varied equipment mix is needed to attract a broad range of customers. "We really think that it's the diversity of the mix that has kept most of our locations real strong, even when things were pretty bad, because we're not drawing on a certain segment that could burn out."

Explaining that his arcades are located in white-collar areas, Madura said Yellow Brick Road's arcades need to have equipment for "someone that has a little more education, someone that makes a little bit more money, but still wants to let their hair down a little bit at lunch time. We've picked some of the games to suit that need." At the same time, he added, the arcades have to have the "regular games" for teenagers, "and then for the smaller children we've got a lot of the *Boom Balls* and *Skee Balls* and kiddie rides."

To attract women, children, and older people, McAuliffe said, "There has to be a selection of equipment such as *Skee Ball* or one of the many cranes that are out, because they prefer that kind of stuff, [particularly] the older people—grandparents. They don't want to go in there to have their brains tested; they want to go in there and have fun. So rather than figure out the disorienting instructions on a space-age game, they'd rather just have some fun and throw the *Skee Ball*. No matter how old you are, they're no stranger to it, and that's true of the younger children as well."

Both Time Out and Yellow Brick Road arcades also have begun operating merchandisers.

"We just got cranes legalized through a concerted effort between the distributor and us," Madura said, "and we're going to start operating the cranes. That's kind of the latest and greatest thing, and I know they're operating all around the country right now. We are probably going to promote that very heavily."

Time Out operates *Big Choice* cranes modified to become even more skill-oriented, McAuliffe said. "We tread very lightly, and we have to put up with the individual interpretations of each jurisdiction, and that varies with a mile down the road," he said. "We try very hard to have a machine that is skill-dominant, and we feel very comfortable in defending the machine as skill-dominant."

Pinballs, kiddie rides, novelties, and merchandisers make up 25 percent of the equipment at the average Time Out location and as much as 50 percent at Yellow Brick Road locations. In Showbiz stores (which include Chuck E. Cheese locations as well), video games usually comprise less than half the equipment.

The percentages seem to sum up the idea of diversity in equipment and clientele. And in that diversity arcade operators find reason for optimism.

"I think our tough times are behind us," Cramm said. "And I like to think ahead that the manufacturers are working harder to provide us some variety of equipment. I think they're hearing the operators, they're hearing the distributors, and what the needs are out in the industry today." •

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COINMEN INTERVIEW

Bill Rickett and Mark Struhs

by Valerie Cognevich

Bill Rickett, president of Dynamo Corporation, has seen his Richland Hills, Texas, company grow from one with two employees working in his garage to one with 100 permanent employees working in an 80,000-square-foot building. Dynamo's product line has expanded from table soccer to pool tables and redemption equipment, and the company also provides manufacturing capability to such companies as Data East and the new Tradewest.

Despite Dynamo's success, Rickett maintains a low profile among coin-op manufacturing executives. But he always has a smile on his face, and, once he starts talking, his knowledge and love of the industry become apparent.

Mark Struhs, Dynamo's vice president of sales and marketing, joined the company after Rickett bought out his partner in 1980. An aggressive marketer, Struhs complements Rickett well. Guiding Dynamo through growth and diversification, the two have developed keen insight into the coin-op amusement industry.

What made you decide to build your own soccer table?

RICKETT: "The imported ones couldn't take the abuse of extended play, so consequently there were constant service problems. My previous partner and I were running a route and needed dependable tables, so we decided to build our own. I started building them in my garage. I would build one, put it out on test, and see what needed improving. Then I'd bring it back to my garage and rework whatever was causing problems. I must have rebuilt the first tables four or five times making sure I got it right. When it was right, and the players were satisfied, we started putting them out in different locations. Soon other operators wanted to buy our soccer table, so we started selling them. For the first four years all we built was soccer tables."

What was your next step?

RICKETT: "We decided to build a pool table in 1977 to give us more stability. We were afraid table soccer was not going to have the same type of stability as pool tables do. We wanted to be in the business a long time, so we decided to get a product that would have a long-term future. I bought out my partner in 1980 and really started to diversify Dynamo's product line. I then hired Mark for sales."

Mark, what was your background?

STRUHS: "At the time I was working for Masonite Corp. But I was originally from Texas and was anxious to get back."

Every product has a window, and if that product does not get through its particular window, it may be the difference between success and failure.

What did you do when you first started at Dynamo?

STRUHS: "In 1981 we kicked off a major program, and it took a year and a half to develop a business plan. Our major product was pool tables, and we knew that if we wanted to compete we would have to focus on quality. Our probability for survival was bleak if we didn't have an excellent table. In 1981 there were probably a half dozen pool table manufacturers; there are only a handful now."

When you developed your business plan, the industry was very different. Have you followed it?

RICKETT: "We have continued to develop the plan. We have a long-term plan to offer the coin-operated machine industry quality products and good service at reasonable prices. Our plan calls for at least one new product every year and at least one major improvement on each of our existing products. The short-term plan deals with forecasts and operating budgets. The short-term plan is affected by the products introduced. I guess the answer is, yes, we have followed the original plan and changed the short-term plan as needed."

One of your other programs is contract manufacturing. When and why did you start that?

RICKETT: "I started that around 1982."

STRUHS: "Contract manufacturing has become a major contributor to Dynamo's overall picture. Contract manufacturing is something we developed only a few years ago, an example of our continuing to develop our business plan."

What is the key to a successful company?

RICKETT: "I feel the key to being successful in today's market is being flexible. Being able to adapt to the changing market is our strength."

Speaking about being flexible, didn't you get into videos, too? And isn't what you're doing in contract manufacturing in the video realm?

RICKETT: "We have done contract manufacturing for Data East and Tradewest. We have identified the video market as a shrinking market with a drastic effect at the manufacturing level, particularly for those companies with large overheads. We felt that since Dynamo had staying power in the industry with pool and soccer tables, we could offer a service to video-game manufacturers [primarily] or developers if they needed additional manufacturing capabilities or if they had no manufacturing capability at all. Data East was not the first relationship for this program. We did some contract manufacturing for Bally Distributing. It's not a well known fact because we didn't publicize it."

You mean you built games for Bally Distributing?

RICKETT: "The game was *Mr. Do!* [by Universal]. We built cabinets, assembled the games, and shipped them directly to the distributing office. Universal was only selling the game in kit form, and Bally wanted uprights, so we did the work for them."

STRUHS: "That was the very first contract manufacturing job we took. The second one was with *Birdie King* [by Coin-It/Monroe]. That was a major game that went on for months. It must have been the sleeper of the year. It still is a good game. We did the same thing we did with *Mr. Do!*. Last year we catapulted into some large runs with Data East with *Karate Champ, Kung Fu Master*, and *Commando*. We supplemented Data East's production with Dynamo production. It was the identical game, shipped to the customer from Dynamo."

What are the advantages when a manufacturer has Dynamo do contract manufacturing for it?

STRUHS: "Flexible overhead. That's a buzz word we dreamed up here that really says it all. If the manufacturer does not have a hit game, he doesn't need a production line, a building, or the people. When he is fortunate enough to have a good-selling hit game, then he needs all of the above and he needs it yesterday. Another buzz word we talk about is the window. Every product has a window, and if that product does not get through its particular window, it may be the difference between success and failure. The games must get out very quickly. So it's not only important to have a good game, but it's important to get it to the customer at the right time."

RICKETT: "If you don't get shipments out quickly then the copies or the parallel boards will just kill you. Or another game may get everyone's attention. Mark talked about a window, and it is so true. You have a limited amount of time to get a game to the market."

Are you able to gear up for production faster than the average factory?

STRUHS: "We generally are faster. We can start usually within 30 days. Our advantage is that we have a crew of key people—supervisors that we keep all the time. We bring in others as needed to work under the supervisors. There is always an experienced person in each component of production. We don't have to train the key production people. However, we are able to keep these people because of our other products. When we

(continued on next page)

(continued from page 37)

are not building video, the key people build table soccer, air [cushioned-table] hockey, or cranes, and we put it in inventory. We ship out of the inventory when the people are needed to do video. Then when the video run is

Mr. Ikawa of SNK Japan and Byron Cook of Tradewest pose in front of Ikari Warriors. *Tradewest licensed it from SNK and Dynamo is building the games.*

complete we go back and replenish our inventory. In order to do contract manufacturing, a company must have a number of things to build and enough storage space to be able to schedule production when a video run is over. Our key people have been with us a long time, many over ten years. Also when we bring in others, you'd be surprised how many were here before eliminating a lot of time-consuming training."

What is your assesment of the video-game industry now? It seems that manufacturers built kits because there was so much good hardware in the market. Now operators need cabinets because there are so many good kits. What's next?

STRUHS: "We see a very risky situation with uprights. You are seeing more and more kits in the market because the market wants them. Manufacturers would love to put out dedicated games, but they have to be very selective. This situation has put a tremendous burden on the existing hardware. We feel that most hardware has already been converted three times and may be looking at the fourth go-round soon."

This must be leading up to the program you presented at the ACME show.

RICKETT: "Right. We have identified a market and we are going after it. The market will continue to want kits, so we are going to provide the operator through the distributor with a high-quality, versatile, low-cost universal video hardware system. The system makes it very easy and inexpensive to change from one kit to another. All the components are first-quality. The system can be the operator's capital investment for the next couple of years. It's time operators gave their routes a face-lift as far as hardware. There is a direct corrolation between income and a bad-looking game or a good-

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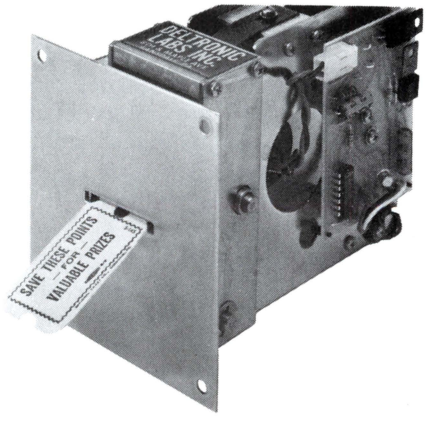

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quality new-looking game."

What do you think will happen if the problem of parallel boards is not addressed?

RICKETT: "It will be difficult for the Japanese companies to get anyone to committ to a large minimum number of boards because it will be hard to assess the U.S. market for a game because of the parallel boards coming in from overseas. The answer will probably come once the Japanese start feeling it in their pocketbooks.

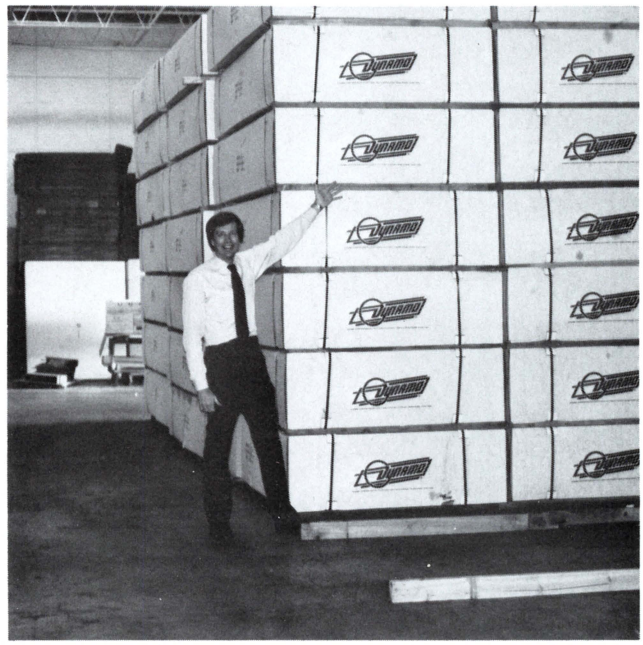
Rickett poses with an indispensable employee, assistant Gae Cavanagh.

But there are many people scratching their heads over it right now. *Ikari*, for example, requires a specialized control, and that helps eliminate some of the problem. Copiers can't get the control, so they can't release it before the legitimate game. And SNK has promised a conversion for the board, so, hopefully, operators in Japan will not be so hasty in sending the boards to the U.S."

You mentioned that you are doing contract manufacturing for Tradewest, a new company that licensed its first game from SNK. Do you think what Tradewest's John Rowe and Byron Cook are doing could set a trend?

STRUHS: "What they did was outside of the so-called mainstream. It's new ground. Being able to turn to Dynamo will make it work smoothly for them. I think that if you poll the distibutors you would find they feel confident knowing that Dynamo is involved because of our experience. Going back to the window we talked about earlier, it is critical that the games be out in a timely fashion. We see contract manufacturing as part of our future."

RICKETT: "As to whether there will be others licensing games from a Japanese company and having them built by a company like Dynamo, it takes a sizeable



Struhs proudly shows Dynamo pool tables ready for shipment.

financial commitment to the Japanese [to license a game]. Then there is the cost of the components and people all at one time. The run is usually so short that basically in a month's time you have sunk all the costs of the program. It's not something to be taken lightly. This is a specialized business and takes people who really know whether a game is good or not and understand

Struhs is pictured with purchasing and traffic manager. Evelyn Miksell. "I don't know what we'd do without her," he said.

video games. John and Byron may be new to manufacturing but they are not new to the business. Both are very experienced."

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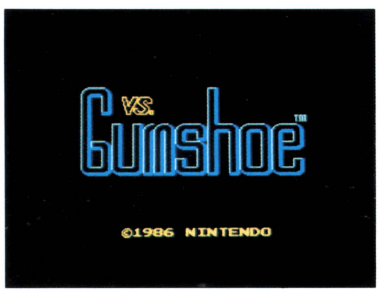

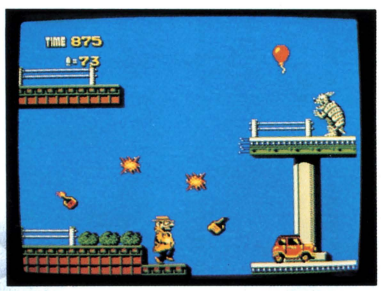

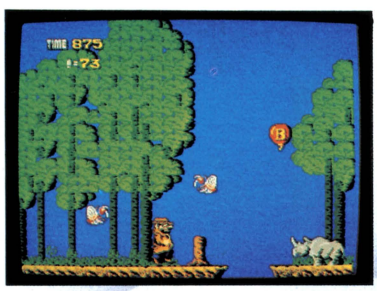

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We've talked about video, but back to the staples of your business: Do you think operators are taking other equipment more seriously?

STRUHS: "I think the operator is a creature of habit. They recognize the value of pool tables as one of the backbones of the industry, but I haven't seen any great desire on their part to promote. I think operators feel they have their hands full running a business and don't feel like promoters. He may feel he is more into the moving business than the entertainment business."

RICKETT: "The traditional role of the operator has been providing equipment, servicing that equipment, but not necessarily promoting it. Recently we have seen more activity in promotions and some (operators) are very successful with it. I think those that do will make more money. However, there are many operators that will never get into promotions. As to whether operators neglected their pool tables during the video boom, some did, feeling the future of the business would be in video. Sometimes an operator would give a location a pool table if he was allowed to place videos there too. Many traditional street operators saw the video boom for what it was, a big bubble, and never lost sight of where their true money was coming from. Those operators continued to upgrade their routes with pool tables, jukeboxes, and only bought videos when they had to and then kept purchases to a minimum.

"The pool-tables business was hurt because video games soaked up so much buying power. Videos were much more expensive, and operators had to buy so many of them that it used up all investable funds. Operators didn't have any money left to upgrade pool tables. So he would recover and clean up the tables he had and operate them a few more years. That's what really hurt us. Then when the video crash came, the operators found themselves with video games they had financed that weren't earning enough to make payments. They were financially strapped, so again they were recovering and operating the same pool tables."

Do you see operators doing better now?

STRUHS: "Now we're seeing a strengthening of the pool table because operators want to invest in equipment that has longevity. Today's pool tables are far superior to tables being offered 10 years ago. Operators want to have in their operation tables with the latest improvements. But since the tables are so good, the cycle will take longer next time."

What is the main direction of Dynamo?

RICKETT: "Dynamo has manufactured skate boards, cabinet doors, and home pool tables. But I finally decided that our business is really in the coin-operated industry. We are not just pool-table manufacturers, we are *coin-op* pool-table manufacturers. Actually, we are coin-op equipment manufacturers. And we specialize and focus our attention on the operators, trying to develop ways to solve their problems. It may be a piece of equipment, it may be a universal system, but it will be something that will make them money. That is the direction of our company. Everything we do in the future will be in the coin-op industry." •

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NATIONAL PLAY METER

Poll Information

The following are rankings of the top games in the coin-operated amusement industry. The games are ranked according to an index formulated from a regular survey of operators of coin-operated amusement equipment. Games not appearing on this poll either (1) did not generate a five percent response or (2) did not rank among the top 50 games in the country. The games are further identified by their general equipment classification type: Video, Pinball, and Novelty. The average index rating for all surveyed games for this individual survey was 78.

Top Ten Games of June 15 Issue

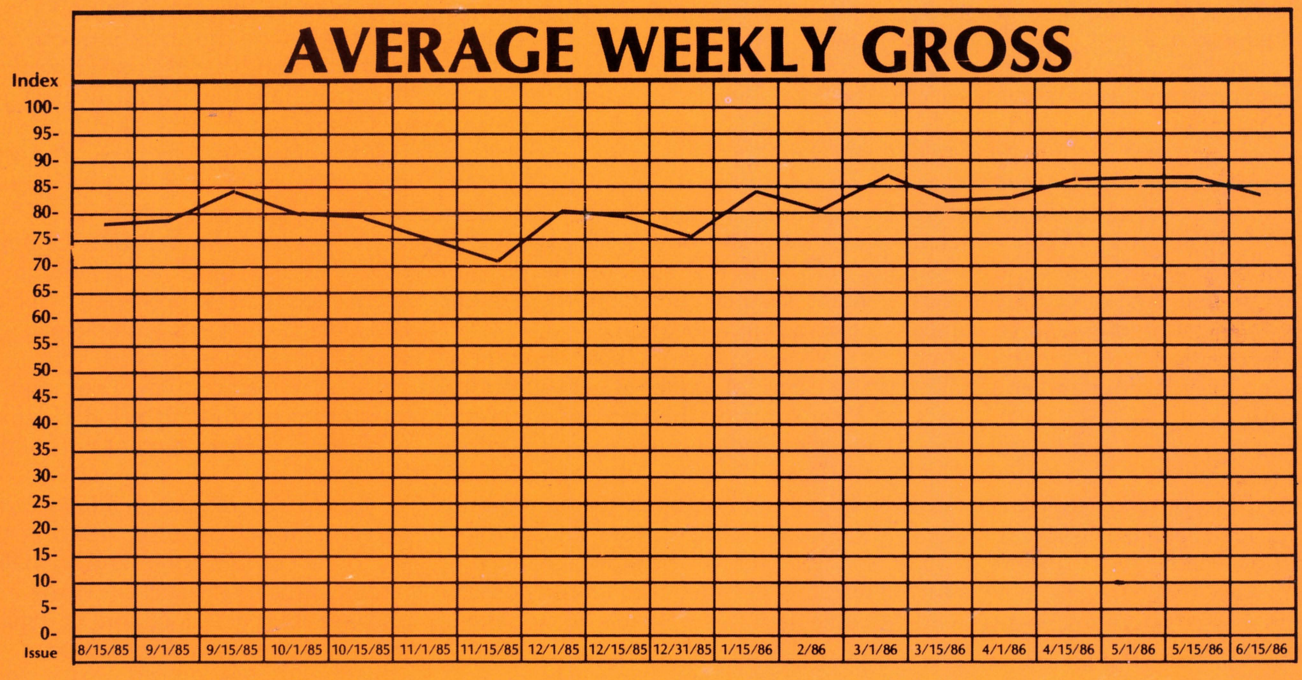
Game/Manufacturer	Index Rating
1. ***Super Spring*/Atari**	**262**
2. ***Mania Challenge*/Memetron/Taito**	**208**
3. ***Hang-On* (upright)/Sega**	**194**
4. ***Ikari Warriors*/Tradewest**	**183**
5. ***World Series*/Cinematronics**	**179**
6. ***Gridiron Fight*/Tecmo**	**169**
7. ***Gauntlet*/Atari**	**166**
8. ***Shoot Away*/Namco**	**162**
9. ***Shootout*/Data East**	**158**
10. ***Alpha Mission*/Tradewest**	**136**

Game/Manufacturer	June 15	May 15	May 1	Apr. 15	Video	Pinball	Novelty
1. *Super Sprint*/Atari	262	—	—	—	•		
2. *Mania Challenge*/Memetron/Taito	208	—	—	—	•		
3. *Hang-On (upright)*/Sega	194	186	198	193	•		
4. *Ikari Warriors*/Tradewest	183	—	—	—	•		
5. *World Series, The Season*/Cinematronics	179	154	167	177	•		
6. *Gridiron Fight*/Tecmo	169	—	—	—	•		
7. *Gauntlet*/Atari	166	236	278	260	•		
8. *Shoot Away*/Namco	162	—	—	—			•
9. *Shootout*/Data East	158	—	677	61	•		
10. *Alpha Mission*/Tradewest	136	—	—	—	•		
11. *Tic Tac Trivia*/Merit	134	60	66	123	•		
12. *High Speed*/Williams	130	187	192	216		•	
13. *Phraze Craze*/Merit	121	—	—	—	•		
14. *Star Rider*/Williams	119	—	42	—	•		
14. *Crackshot*/Exidy	119	—	—	94	•		
14. *Break Thru*/Data East	119	—	—	—	•		
17. *Mat Mania*/Memetron	117	112	145	145	•		
18. *Raven*/Premier	114	103	126	—		•	
19. *Comet*/Williams	110	144	117	139		•	
20. *Jailbreak*/Konami	109	100	131	—	•		
21. *Ring King*/Data East	104	137	106	91	•		
22. *Ghosts 'N Goblins*/Romstar/Taito	103	—	147	140	•		
23. *Super Punch Out!!*/Nintendo	102	82	62	39	•		
24. *Sex Trivia*/Merit	100	—	104	92	•		
25. *VS. Super Mario Bros.*/Nintendo	99	118	113	—	•		

NOTICE: The sole purpose of this survey is to determine on a regular basis the top performing games in the country. Any attempt to use the results of this survey for any other purpose is unauthorized, wrongful, and misleading.

NATIONAL PLAY METER

Game/Manufacturer	June 15	May 15	May 1	Apr. 15	Video	Pinball	Novelty
26. *Super Triv Quiz*/Status Games	98	—	99	—	•		
27. *Terra Cresta*/Nichibutsu	97	—	175	156	•		
28. *Major Havoc*/Atari	96	40	—	41	•		
29. *Cheyenne*/Exidy	95	93	155	129	•		
30. *Temple of Doom*/Atari	92	109	120	110	•		
30. *Spy Hunter*/Bally Midway	92	111	111	97	•		
30. *Paperboy*/Atari	92	113	113	115	•		
30. *Gimme A Break*/Bally Sente	92	—	—	—	•		
30. *Choplifter*/Sega	92	107	105	104	•		
35. *Tiger Heli*/Romstar/Taito	90	93	128	106	•		
36. *Mini Golf*/Bally Sente	88	63	90	91	•		
37. *T.N.K. III*/Kitkorp	86	—	—	76	•		
38. *Cobra Command*/Data East	85	132	—	66	•		
39. *Pole Position II*/Atari	84	95	70	94	•		
39. *Demolition Derby*/Bally Midway	84	138	117	101	•		
39. *The Legend of Kage*/Taito	84	170	—	131	•		
42. *Stocker*/Bally Sente	83	—	—	89	•		
43. *Space Shuttle*/Williams	82	94	100	105		•	
44. *Gunsmoke*/Romstar	80	100	91	95	•		
45. *Crossbow*/Exidy	79	90	90	94	•		
45. *1942*/Romstar	79	81	98	87	•		
45. *Commando*/Data East	79	99	104	100	•		
48. *Sarge*/Bally Midway	78	70	—	—	•		
49. *Kung Fu Master*/Data East	76	95	93	97	•		
50. *Rush 'N Attack*/Konami	74	90	96	85	•		
50. *Iron Horse*/Konami	74	—	—	—	•		



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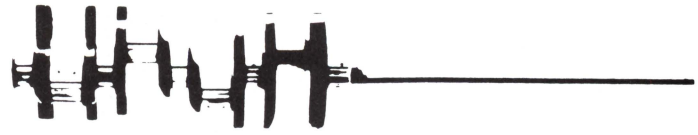

By Frank "The Crank" Seninsky

Operator licensing, gray-area legalization intertwined

While the AAMA and the AMOA now are working together to somehow eliminate or greatly reduce the parallel- and bootleg-board problems, some other very interesting developments are being set in motion quietly. The first is a concept to register and license coin-operated amusement-game operators and distributors and all coin-operated games on the state level. I have been approached only by a few state legislators and government-agency officials, so naturally I can't speak for the whole country. But I can give you my impression and show you your state operator associations are now more important than ever.

Also taking place is a push by redemption and merchandise distributors (also manufacturers) and some operators to legalize and license redemption/merchandise or gray-area games in a number of states. Both concepts, the licensing of all operators and amusement games and the legalization of gray-area games, although being approached separately by different groups, are much intertwined. The question operators should be asking is: Which concept should the industry concentrate on first, state licensing of coin-op games or the legalization of gray-area games (which positively will require state licensing of operators and equipment anyway)?

The licensing of games and operators currently is a hot topic in New Jersey. The governor's office seems to like the idea because no one knows for sure how many operators are in the state, who they are, or how many games they're operating. I would estimate that there are more than 60,000 games and 300 operators, so a lot of money could be raised each year with a proposed $500 distributor's license for each operator each year and a $10 license fee for each game.

Some location owners really don't know who owns the games in their location. All they know (or want to know) is some guy comes and collects and fixes the games. Who do you sue if a customer gets hurt by one of these games? How does the state get its fair share of tax revenues if the games are owned by out-of-state operators who normally don't spend their income in New Jersey?

Operators certainly have mixed feelings on the matter. Many are having rough times individually fighting the more than 500 municipalities in the state, many of which can be counted on to pass ordinances that discriminate against game operators. Some towns have passed $250-to-$300-a-game license fees! A 10 percent gross-receipts tax is in effect in some counties in Maryland. A state licensing law would prohibit a municipality from imposing a fee or tax of any kind on video and amusement games (so says the state). The municipalities probably would keep their zoning powers intact, so they could limit the number of games in a location.

Many operators just don't trust any kind of government authority. What's to stop the state from increasing the licensing fee to any number that suits the mood of the legislators? Why should an operator be required to submit location lists and possibly income records to a state agency from which a devious competitor possibly could get this valuable information? Why give the state so much power? It can only hurt the operator in the long run.

Minnesota video-poker law is well written

An example of a state licensing law is Minnesota's [Sec. 89 (349.50)], which provides for the legal use of "video games of chance." Some of the law's main features are:

1. It specifically defines a "distributor," "operator," "owner," and a "video game of chance" (poker, blackjack, craps, hi-lo, roulette, and any video game that has no substantial elements of skill).

2. It requires a fair "location agreement."

3. An applicant for a license shall be a legal resident or be incorporated in Minnesota and must fill out a form giving the names and addresses of its members or officers. Applicants also must provide information on any felony or gambling-offense conviction they may have had within the past five years and must disclose under oath any financial, legal, or other interests they may have in a licensed liquor distributorship or location.

4. The law requires a $2,500 operator license, and a $120-a-game license fee (can be prorated) of which $30 a game goes to the municipality in which the game is located.

5. A municipality may not impose a fee or tax of any kind on video games of chance. (This is a great part of the legislation.)

6. Operators must make location agreements and other records accessible to the commissioner and annually, under oath, must give the name and address of each location in which games of chance are operating.

7. No more than two video games of chance may be operated in any location, and they are permitted only at licensed liquor establishments and private clubs.

8. Games must have non-resettable meters, and credits cannot be subtracted off more than one at a time.

After reading the Minnesota law, it is evident to me that licensing redemption and gray-area games will likely be similar to what operators would go through if regular amusement games were licensed. Chances are it would be much easier to work on a "just and fair" amusement-game licensing law and then see how it goes for a while before pushing for more gray-area legislation. But each state association has its own particular circumstances and needs that may provide reason enough to go the way of Minnesota.

The bottom line

Whatever position you feel is better for your business, it's important that you approach legislators in your state through your state operator association. As a well organized group, you would be amazed at how much influence you really have. Operators have more political clout than they realize, and this power rarely is used effectively. Just think how many locations you have (bars, diners, and restaurants) in which the voting public is your customer. How easy would it be for all the operators to get these clients and customers to send letters to their state legislators? Try it, and you will see that it isn't very difficult at all.

If you are given a chance to draft your own legislation, do it, for it most surely will come out looking better than if you let the state legislators write it for you.

Correction

In my April 1 column, "Video jukeboxes give operators advantage," there was a typographical error in the midde of the third from the last paragraph, which should read: "I just heard that a large restaurant chain signed a 24-month agreement to pay $150 a week [not month] to an operator for video jukes set on free play."

For more inforamtion, I can be reached at Alpha-Omega Amusements & Sales or RFJ Management Corporation, 6 Sutton Place, Edison, NJ 08837, (201) 287-4990.

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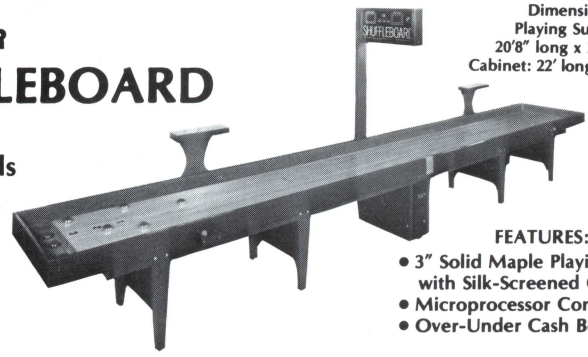

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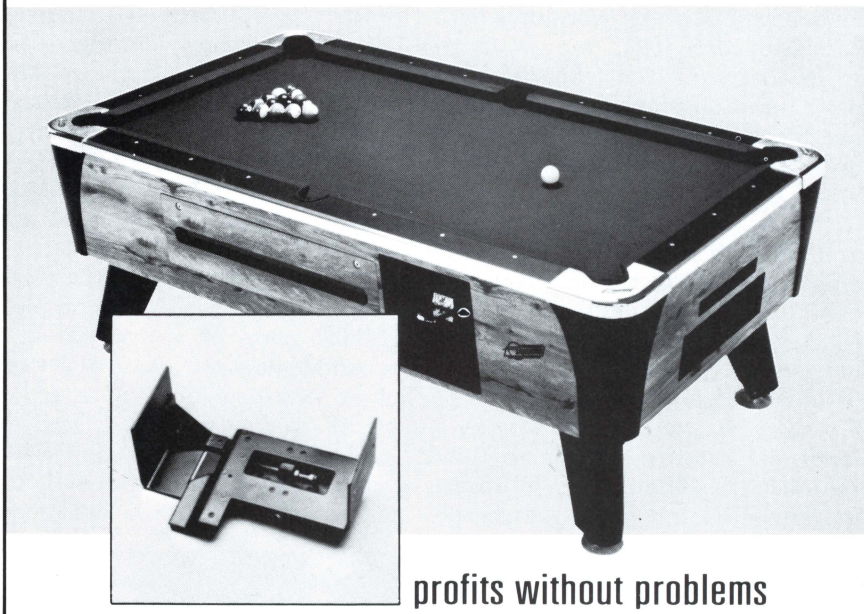

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Handicapped hands add special touch

by Bonnie Theard

Consider the numbers. Thirty thousand processed and sold a day, 600,000 a month, seven million a year.

The numbers represent filled egg capsules produced for coin-operated dispensing machines by Innovative Industries, Inc., of Charthage, Mo. The capsules are filled by hand by Innovative Industries' workforce of 75 handicapped people.

In an age of high tech, the company relies on employees who compensate for their handicaps by taking pride in their work and being determined to succeed.

Innovative Industries was founded in 1969 as a non-profit company to employ handicapped individuals in the community. In addition to producing filled egg capsules, the company manufactures egg-dispensing machines (*Fred Flintstone Lucky Eggs* and *The Chicken Machine*), supplies replacement parts for the machines, and refurbishes used machines for resale.

Innovative Industries also is subcontracted by other manufacturers for assembly and packaging projects. One of the company's continuing jobs is assembling a part for an automobile manufacturer.

In 1985, two years after the company that originated the *Fred Flintstone Lucky Eggs* machine stopped producing it, Innovative Industries bought remaining inventory and parts of the machine and obtained limited rights to manufacture it. With about 20,000 *Fred Flintsone* machines on location across the country, there is demand for replacement circuit boards, motors, and coin-mechanism parts.

"Because we have all the parts to manufacture, we can completely replace parts of a machine in our reconditioning process and give operators near-new units at a reduced price," said Larry Lloyd, Innovative Industries general manager. "Several operators who purchased used machines thought they had received new units by mistake.

"The more technical things we do, the more we need to do things with the human touch. At Innovative Industries we are about to add that human touch."

"You wouldn't expect little egg dispensing machines to have such an impact on the country," Lloyd added, "but they are extremely popular, provide a high profit margin, and fill the void for children ages three or four to 10. These machines have been good, solid earners offering entertainment value plus something tangible—a surprise just like a Christmas present."

In addition to the 75 physically and mentally handicapped workers, the company employs four supervisors, a production manager, a bookkeeper, and Lloyd, who is responsible for the vending division and oversees other contracts.

"We are a labor-intensive business," Lloyd said. "We have the capability and facilities to do a variety of assembly work. Packaging is our specialty. We can really help out someone in a push-to-shove situation. We thrive on the unusual and the demanding. Those jobs are the most fun to do, and our staff takes pride in reaching the set goal for requested shipments.

"Skills are immaterial if you have the right attitude. The more technical things we do, the more we have a need to do things with the human touch. At Innovative Industries we are able to

Jeanie Baum (left) and Maxine Bull (right), Innovative Industries supervisors, lend a hand to Chester Basse, one of the company's several blind employees.

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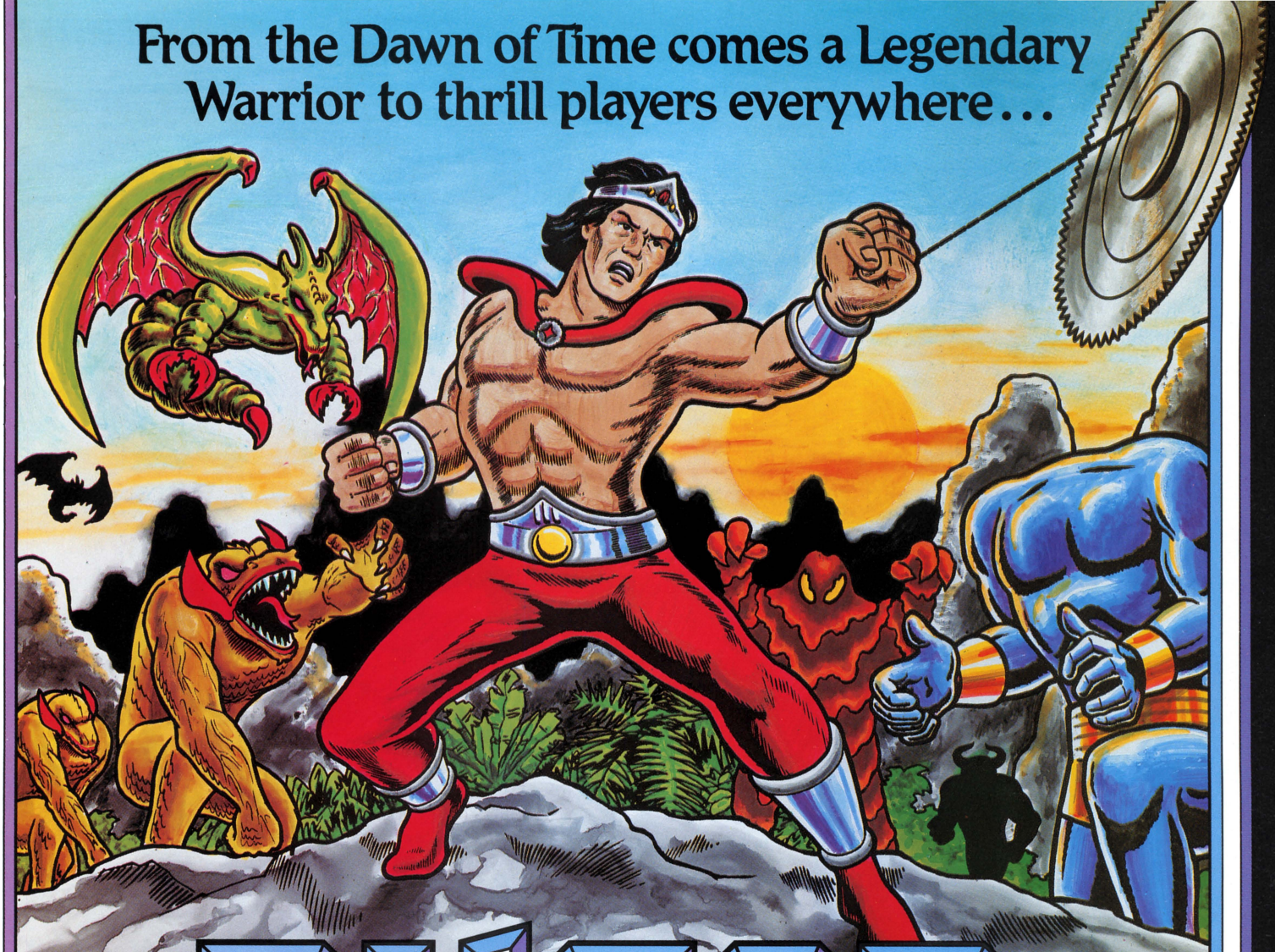

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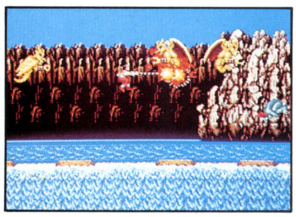

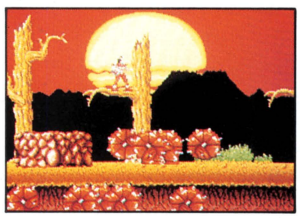

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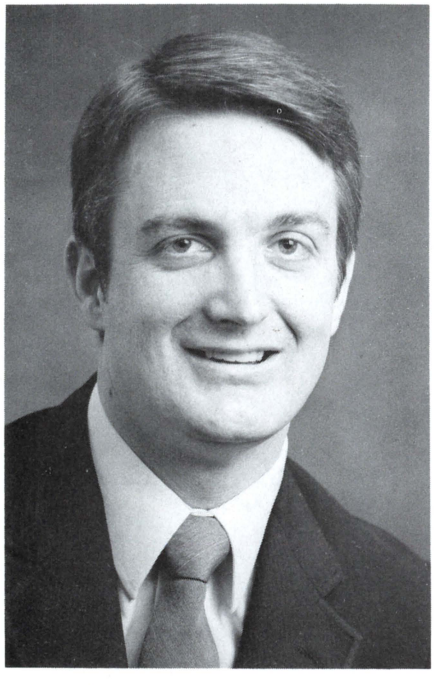
add that human touch. My people will not package a toy that has any defect. I appreciate employees taking the extra time and being conscientious. Our staff wants to do as good a job as they can do. A machine can do volume. We do the same with the human touch. We have quality control within our plant, but employees exert their own quality control. We give quality with a touch that a machine cannot be programmed to accomplish."

The capsules are packaged in boxes of 1,000. Each box contains 40 gold eggs with two prizes inside, and the rest of the eggs contain one prize each. There are 20 varieties of prizes mixed equally in each box. For orders of one to 15 boxes, the cost is $67 a box (6.7 cents an egg), including freight. Orders of 16 boxes and more qualify for a quantity discount.

It's not unusual for the company to receive orders for 35,000 or 50,000 eggs from dispensing-machine operators. All orders are processed and



Larry Lloyd
Innovative Industries general manager

shipped the same day, according to Lloyd, and the company maintains an inventory of 200 boxes of eggs available for shipping at a moment's notice.

The company uses the same stackable egg racks as turkey hatcheries do to keep eggs organized and make packaging easier. The rack system eliminates the double-handling of eggs.

Egg capsules often are ordered for use without a machine by arcades and family restaurants that hand out eggs

Innovative Industries produces millions of filled egg capsules annually at its 15,000-square-foot building in Carthage, Mo.

to customers at the counter as tokens or use them for birthday parties. The capsules are used in fund raising as well, and customers find imaginative uses for them at Easter time. The eggs even have been used in an infant-stimulation program at Kansas State University Medical Center.

Customized egg orders are accepted in quantities as small as a single box of 1,000. Premium boxes containing larger prizes also may be ordered. Eggs can be requested in specific colors, as in the case of Texas Tech University, which ordered eggs for its student center all in the school's colors of red and black.

Twenty employees, several of them blind, are assigned to fill the eggs. The pay scale is by piece ($8 for every thousand eggs filled), making wages dependent on individual effort. "Our employees are very motivated," said Lloyd, "and most of them are working near their maximum potential. Wages are directly related to productivity. There are no top limits on wages, it is strictly based on production. The entire shop averages $3 an hour per person. Some more severely limited employees make $1.50 to $2 per hour and others can earn as much as $7.50 per hour."

The 30 employees who assemble automotive parts earn an average of $4 an hour, and several of them make $6 or $7 an hour.

Another group of employees handles smaller, short-term jobs. In one recent week, for example, they reclaimed and repackaged 17 barrels of cheese. Each barrel contained 400 pounds of cheese, and the job provided four days of work for six employees. An on-site assembly job for a fishing-lure manufacturer was another short-term project requiring a number of employees and one supervisor.

"Pride in product has a lot to do with how well a product is received and how long it lasts," Lloyd said. "Our workforce has become more and more proficient at their jobs. We are always looking for other jobs we can do to offer more opportunities for the handicapped.

"It's a well kept secret among companies with handicapped employees that their work quality is often higher than normal."

"Game manufacturers may have other excellent jobs for handicapped people," Lloyd continued. "There are deserving handicapped individuals all over the U.S. It's a well kept secret among companies with handicapped employees that their work quality is often higher than normal."

Innovative Industries' 17-year track record of employee loyalty, job dedication, and production dispels any doubt of that. •

CRITIC'S CORNER

By Roger C. Sharpe

Summer brings coin-op heat

I'm sitting here on Memorial Day weekend wondering what the summer holds for the family fun centers/gamerooms and arcades around the country, whether it will be feast, famine, or enough to continue the growth that appears to be spreading. I don't think anyone can doubt the turnaround that has occurred for all coin-operated amusement games.

Pinball once again has developed a faithful following due, in no small part, to the strength of current products and the fact that, across the board, models being released are definite improvements in the form. As for video, we've seen a return to basics and themes that draw upon proven concepts of the past.

In fact, leading the way have been a flood of sports games—baseball, wrestling, golf, and racing—that have attained almost classic status. These have been the staples for a number of years, and for 1986 show no sign of letting up as mainstays of any operation's mix. And there are still the novelty attractions that only this industry knows how to pull off and that year after year add just the right amount of deviation from the norm not only to set apart given models, but also to support the idea that coin-op can be almost anything.

All in all, business looks promising, and the hope is that seaside locations and other operations near resorts and vacation areas will be able to bring in the dollars and keep the traffic coming in for more of what the manufacturers have to offer. Players shouldn't be disappointed, given the quality of the equipment we've been seeing as the renaissance continues. So what's causing all the excitement? Let's take a closer look at some of the leading pieces that have begun to make their presence felt.

High Speed

Williams' *High Speed*

I can remember all those years when Williams had another new pinball machine and Mike Stroll would come up to me at a trade show and say excitedly, "Is this a five or isn't it, Roger?" It was Mike's way of letting me know how pumped up he was about a given model and that, although my rating scale only goes up to four, the machines from Williams were great enough to warrant a breaking of the mold. Well, this time around, even though Mike is no longer with Williams, his voice could be heard in my mind when I laid eyes on *High Speed* for the first time.

Steve Ritchie, Larry DeMar, and all the other folks at Williams who worked on this creation deserve nothing but praise for what is truly an exceptional effort. *High Speed* not only gives a total entertainment package to the player, it delivers a technically advanced logic system that automates much of what an operator worries about on location.

Ever since *Flash* was released in 1979, Williams Electronics has managed to stay at the forefront of pinball design and development, always attempting new approaches to the art that have resulted in one breakthrough after another. In 1980 we saw *Firepower* bring back the almost forgotten concept of multi-ball play, while just a few months before *Gorgar* showed that there was, indeed, a place for speech in pinball design.

By the end of 1980 the creative forces at Williams took pinball play to new heights with the multi-level, multi-ball *Black Knight*, and the rest of the industry played catch-up in modifying their machines. By 1983, with the fortunes of pinball still lagging, Williams offered *Firepower II* with its immediate multi-ball potential play and an elevated double rail for getting the ball across the playfield. Other manufacturers had brought out elevated tubes for getting a ball from one area to another, but Williams was on its way.

In 1985, it was *Space Shuttle* that burst forth with its total cosmetic package, complete with a plastic shuttle on the board, multi-ball play, and ramps. Then came *Comet*, and the idea of ramps was never more apparent than in this machine that seemed to have something for everyone—including a million-point shot.

Now there's *High Speed*, and it's easy to recognize just how much Williams' designers, programmers, and engineers have refined the science of building pinball machines. The immediate reaction to the game is one of awe because of the detail work and the

execution against the graphic theme. Right up to the flashing red light on top of the cabinet, *High Speed* has been faithful to any and all effects.

First, there is a ramp, but not just some arbitrary feature to elevate ball play. This ramp incorporates diverting gates that either allow a ball to go completely around or send it to one of two points on the side of the field, where catapults release the ball up and out to the lower part of the board.

The rest of the playfield is rather straightforward and basically color-keyed for easy understanding. Three target banks in the upper part of the field provide a sequence of green-yellow-red targets that must be completed in order to activate potential multi-ball play. The outside spinner lanes have their own set of values, built into increased point values and the possibility of extra-ball play, while the bottom target banks are tied into the ramp bonus values as well as the activation of a bottom-left-side kick-back kicker. An extra flipper at the top right of the field provides a power shot for the ramp as well as the general target area.

But *High Speed* doesn't stop there. Besides a nicely balanced playfield, the game serves up sight and sound effects that can make a player feel involved in a road race trying to escape the law. The action is fast-paced and totally involving for a novice or an accomplished pinball player.

In addition, *High Speed* features state-of-the-art automatic switch testing and replay percentaging that are impressive even for a non-technical person like me. Williams has pulled out all stops with *High Speed*, and the game shows the tremendous amount of work that went into its creation.

On all levels *High Speed* is a testimony to the company's resolve and deep commitment to move pinball development ahead. Another feature in the Williams cap, this pinball machine rapidly should take its place as a hands-down winner. We'll go with a ####+ to acknowledge its excellence.

Sega U.S.A.'s *Space Harrier*

When I first saw this machine at the ACME show I was blown away by its graphics. The on-screen graphics were a wonderment with their different hues and tones, as well as the depth of field and dimensionality with which they appeared. It was easy to see that a new threshold had been reached in adapting the technology.

In reviewing the product literature I discovered that *Space Harrier* uses 1.2 megabytes of memory to deliver the graphics and that the color range was overwhelming. But even Williams had attempted to create a game filled with three-dimensional graphics in *Blaster*, as well as the ill-fated *Devastator*, and fell flat. So the question this time around was whether Sega had a game to go along with the effects.

Space Harrier

Super Sprint

Basically, *Space Harrier* features a central character who must be maneuvered through 18 different screens against a never-ending array of enemies and obstacles. The action is quick, which is a real understatement for those who have taken the controls and tried to survive for any length of time. Things come out of nowhere, and the challenge is to measure distance with timing in order to succeed.

The storyline, an outer-space adventure, isn't one we haven't seen before with other machines, but somehow *Space Harrier* presents a new panorama that is definitely eye-catching in any of the different cabinet configurations. But the big unanswered questions remain whether players will get into the game, if they'll think the challenge and entertainment are there, and if what they find will be enough to keep them coming back. The good looks are only effective briefly before you're left hoping that this kind of move-and-shoot action is what today's players want.

There is no denying that Sega has put together a great-looking package to follow *Hang-On*, but each operator will have to determine accurately the kind of coin-op entertainment that goes over best in a location. If a location's players are into a kind of video game that closely approximates what *Space Harrier* offers, the match is clear and should prove successful. But if an operator misreads his clientele, the machine will stand there in the line, hardly noticed and infrequently played.

On the whole I'm unsure of *Space Harrier*, even though I'm impressed by the superficial effects. I'll go with a tentative ### for execution and wait to see what the cashbox says once the game's been out there for a few months.

Atari's *Super Sprint*

Here is a manufacturer that has had its share of ups and downs. But through it all there always has been a certain mystique attached to the company and its products in much the same way that Gottlieb used to be a name synonymous with a certain caliber of pinball machine.

Well, the old guard has long passed. and an undercurrent that exists today probably has more to do with the Namco connection, but Atari has managed to plug along and even cause some real excitement when *Gauntlet* was introduced.

Now the talk has started up again thanks to a new multi-player machine that brings a classic back to life in a very big way. It is amazing to think that

it was back in 1976 that Atari released *Sprint 2*, and that in the course of less than a year and a half, the success of the game led to a *Sprint 1*, *Sprint 4*, and even a *Sprint 8*. *Sprint 2* is truly one of *the* great videos of all time, and there's no reason to doubt that a new generation of players won't find this edition equally as challenging and fun to play.

With racing games firmly entrenched as an extremely popular coin-op theme, Atari appears to be right in the thick of things with *Super Sprint*. Up to three players can compete in head-to-head action on any of eight different tracks for a total of five laps.

The course layouts are filled with twists and turns, as well as an assortment of hazards and special bonus features that are going to have players keeping both hands on the wheel just to survive the pace. *Super Sprint* might lack some of the graphic punch and perspective of a *Pole Position* and some of the other successful racing games, but the element of head-to-head play should more than compensate for that.

It looks as if Atari has a piece with a lot of potential horsepower for bringing in the quarters at almost any kind of location. And given the *Sprint* track record, this updated version just might be around for some time to come. We'll go with a solid ###¾ and the comment that Atari suddenly is very much back in the picture of video-game development.

Premier's *Raven*

Slowly but surely Gil Pollack and his troops have gotten over the hurdle of starting from scratch, even though it's not as if the connection with Gottlieb has been forgotten. Quite the contrary, the Gottlieb imprint is an integral part of Premier's creations as the company strives to keep its rich tradition alive.

With competition in the pinball market especially fierce, Premier has had to go through a great deal of probing to discover what works today and what doesn't. It's no longer enough to have just a solid playfield design, which one could always get from this manufacturer, there is also a major influence in the presentation of a game—from artwork to all the necessary effects.

Raven

When the company introduced *Rock* there appeared to be a definite shift in emphasis and philosophy, which has been confirmed with the unveiling of *Raven*. The result is a feature-packed machine that has all the bells and whistles as well as some pretty good playfield action.

The center of the playfield bears a striking resemblance to Williams' *Firepower*, the thumper-bumper arrangement especially. Two banks of stand-up targets are fairly close in the middle of the board, while the left side reintroduces the "stargate" feature that first appeared on *Mars* in 1981. A dual-purpose component, I liked it originally and still do as it provides for some extra strategy in determining if it is going to be up, so that the ball travels through and to the top of the board, or down, opening the way to an elevated ramp shot and Premier's split-rail design and sending the ball to the left or right.

On the right side is a spinner tied in with a helicopter effect that's complete with a spinning-toy overlay. The backglass continues with the company's new photographic treatment—this time capturing a contemporary theme of combat, while replacing Sylvester Stallone with someone much more interesting to look at. Add to this visual presentation a full range of sound and music effects, and *Raven* is an exciting and challenging machine that should find a good audience.

I like what Premier has done this time around—combining some great close-range skill shots with a nicely balanced playfield in which targets are tied in across the board. I only hope players can appreciate the game that exists under the glass along with all the effects because it's a solid ###½.

In looking at the summer picks, these four games definitely are some leading candidates for machines with promise and pizzazz. In many ways they reflect the direction game design has taken, with packaging and presentation almost as critical as game play. It appears that, finally, products are reflecting close attention to the overall entertainment factor that seems needed to attract today's audience.

As the industry moves ahead, this trend should become much more prevalent regardless of the kind of coin-op equipment. There will always be the basic ingredients, but designers and engineers obviously are stretching their imaginations and 'game senses' to develop machines that might be inspired by the past, but definitely are advancements that tap into technology and explore all the possibilities.

Summer '86 has got to be a hot time for coin-op, and the machines being debuted are some of the industry's best efforts ever. We'll be looking at more next time around. Until then, and as always, be well and prosper.•

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BEAR'S DEN

by Mark "Bear" Attebery

Digital integrated circuits

In this Bear's Den we are going to look at what a digital integrated circuit (I.C.) is—what it is used for and why.

Two-state circuits

Many electronic instruments such as calculators, computers, frequency counters, digital multimeters, and the like use circuits that basically are in one of two states: on (high) or off (low). For these two-state circuits, a different number system may be used that is simplier and makes the required algebra (don't be scared by that word) easier. Before you can build a circuit, you need to be able to use basic math to predict the final output. Using two-state circuits and Boolean algebra to look at those circuits, you'll be able to better understand basic digital circuits in your video and arcade games.

The decimal or base-10 number system is so familiar that we tend to rebel at the idea of using a different numbering system. But we should realize that there is nothing sacred about the base-10 system. Why not use a two-state (on/off or 1/0) number system for two-state math?

In the two-state or binary number system, symbols like 2, 3, and 4 do not exist. Only 1s and 0s have any meaning, and where the symbols are placed is as important as what they are, a 1 or a 0.

For example, in the base-10 system, after we reach 9 we combine two basic symbols to make 10. (Actually this is a permutation of basic symbols rather than a combination, but that's nitpicking.)

Using the binary table, what is the decimal equivalent of the binary number 1001010? You either can extend the chart until you reach that number or you can figure how the placement of 1s works in the basic chart. For example, the binary equivalent of 2 is 10, 4 is 100, and 8 is 1000, So 16 is 10000. If this is so, the binary placement is like this:

64	32	16	8	4	2	1
0	0	0	0	0	0	0

So what does 1001010 convert to? Lay it out.

64	32	16	8	4	2	1
0	0	0	0	0	0	0
1	0	0	1	0	1	0
:	:	:	:	:	:	:

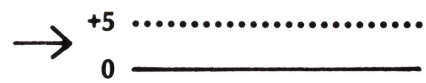
64 + 8 + 2 = 74

You've just done your first binary machine-language math.

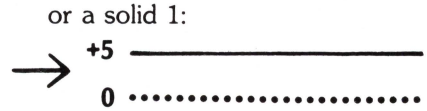
Functions

In the following diagrams I use oscillioscope traces to show functions, since we have gone into binary logic and from now on I can use 1 for high or on and 0 for low or off. This is the basis of all digital logic.

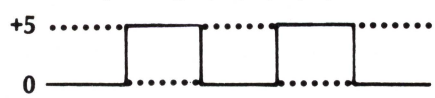
A digital signal can be a solid 0:



or a solid 1:



or a pulsing 0, 1, 0, 1, 0, etc.:



To measure the voltage of the signal you are working with, place the bottom of the pulse on the center reference line on your oscilliosocope and adjust your volts-selector knob so that the entire pulse (top to bottom) is visible on the screen. Measure the pulse's height. Multiple those divisions by the number on the volts/div. knob, and there is your answer.

(If you don't know how to use your oscillioscope, read the Bear's Den column after next, which will be about the use of all basic test equipment.)

The function diagrams were of square waves as shown by an oscillioscope. Using a logic probe instead of an oscillioscope, the high and low LEDs would flutter or the "pulse" LED would light up. Oscillioscopes make troubleshooting a circuit much easier, and I will continue using oscillioscope illustrations so that you can become familiar with the wave shapes that make a circuit work. The next Bear's Den will include wave shapes.

Logic waveforms

A digital I.C. is a silicon chip that is either TTL (transistor, transistor logic), DTL (diode, transistor logic), MOS (metal oxide silicon or semiconductor), and CMOS (complementary metal oxide silicon or semiconductor).

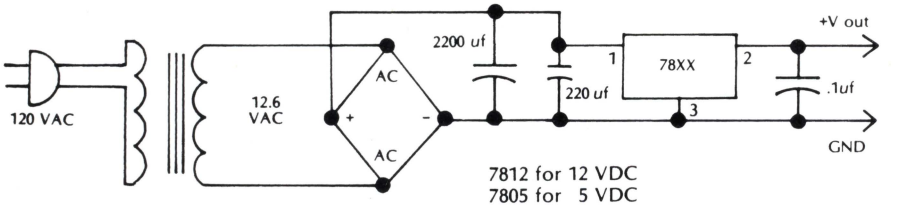
Each I.C. has etching on its silicon chip that causes capacitance, resistance, transistor, and diode functions to be performed in a specific order. Since a waveform can be shaped using capacitors, transistors, resistors, and diodes, these same waveforms can be produced using I.C.s, and you can

Basic binary table

Binary	00	01	10	11	100	101	110	111	1000	1010	etc.
Decimal	0	1	2	3	4	5	6	7	8	9	etc.

predict what those waveforms will be.

To become familiar with logic waveforms, go to an electronics store and buy a proto board (bread board) and a +12VDC power supply (or a +5VDC power supply if you prefer using TTL/LS circuitry). If you like, make a power supply yourself using the following parts and schematics.



Parts:

1 120VAC to 12.6 VAC transformer
1 2200*uf* capacitor 16VDC
1 220*uf* capacitor 16VDC
1 .1*uf* 16VDC capacitor
1 40V 1A bridge rectifier
1 7812 (for 12VDC) or 7805 (for 5VDC) voltage regulator

Integrated circuits preferred

Now we know what a digital I.C. is—an integrated circuit that performs the functions of many transistors, diodes, capacitors, and resistors.

I.C.s are preferred over indiscreet components for the obvious reason that they use much less space and energy. And they are used for almost everything. Of course, you cannot use them to broadcast large amounts of energy like television or radio transmissions, but they do control the larger devices that perform those functions.

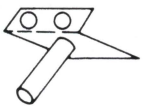
In the next Bear's Den we will experiment with capacitors, diodes, resistors, and I.C.s. We also will take some I.C.s and components and make some waveforms.

When you go to your local electronics store, pick up some CMOS I.C.s numbered 4001, 4011, 4071, and 4081 or their TTL counterparts numbered 7400, 7402, 7404, and 7408. (Remember that if you choose TTL, you are limited to a +5VDC power supply.) You also could use an electronic capacitor assortment, an LED assortment, a resistor (¼ watt) assortment, and some 24-gauge solid wire.

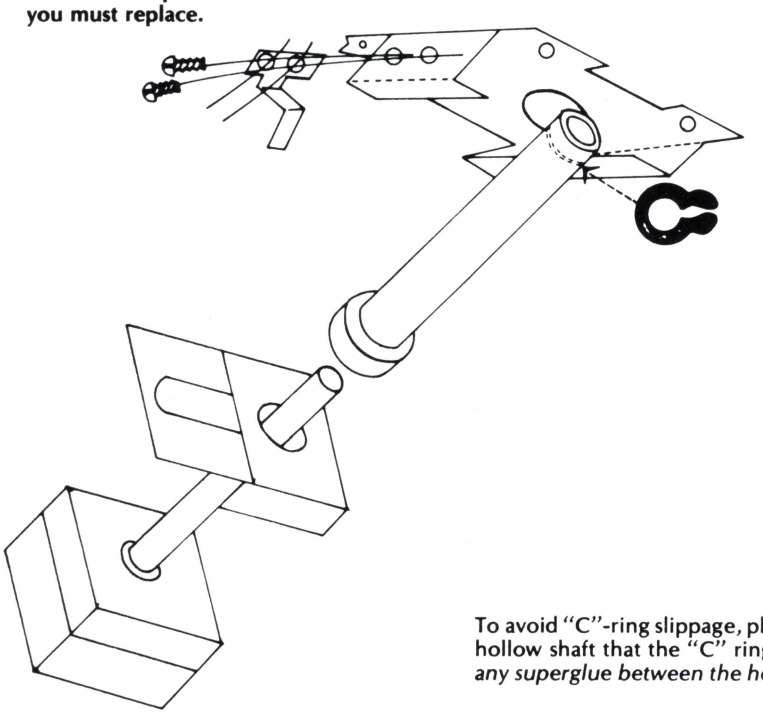
Until next time, take care. •

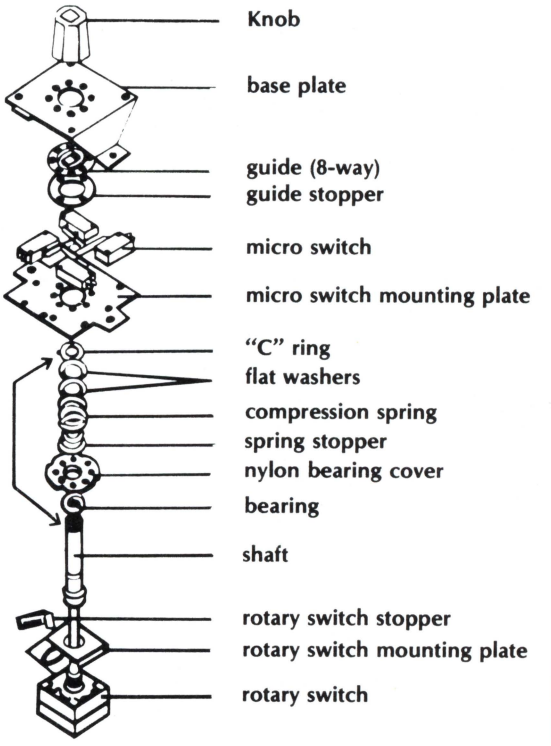
Ikari Warriors joystick modification

This switch stop bracket must be installed on the joystick ASAP to avoid prolonged downtime.



This is the stop bracket that you must replace.





To avoid "C"-ring slippage, please add one drop of superglue to the hollow shaft that the "C" ring is attached to. *Make sure not to get any superglue between the hollow shaft and the rotary switch shaft!*

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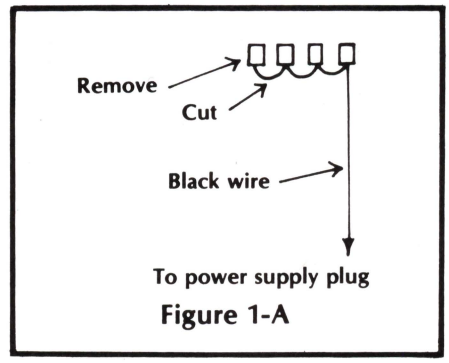

Figure 1-A

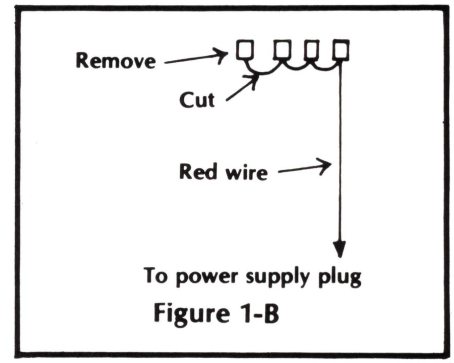

Figure 1-B

Problem:

Character disappearing and/or video static noise on monitor.

Solution:

First locate the last pin of the power-supply ground jumper loop (located on the card edge connector) and remove it from the card edge connector as shown in Figure 1-A.

If the empty pin location (on the card edge) is location A or B, you must extract a pin (without cutting the wire) from location 1 or 2 and reinsert that pin into the A or B (empty) location.

Insert the new* (green) ground wire (supplied in this kit)* into the empty (1 or 2) card edge slot. The other end of this green wire is to be inserted into the DC power-supply receptacle pin 4, which is empty and located next to the existing (black) ground wire.

Secondly, locate the last pin of the power-supply +5 Vdc jumper loop (red) located on the card edge connector. Remove it from the card edge connector as shown in Figure 1-B.

If the empty pin location is the C or D slot, you must extract a pin (without cutting the wire) from locations 3 or 4 and reinsert that terminal into the empty C or D slot on the card edge connector. Then insert the new (supplied)* +5Vdc (red) wire into the empty pin location 3 or 4 on the card edge connector. The other end of the new wire is inserted into the DC power-supply receptacle pin 6, which is empty and located next to the existing (red) +5Vdc wire.

If this does not solve the problem, and video static noise is still present, proceed to Step 2. If game video is clear, *stop here*!

Caution—read carefully

Step 2—Locate the +5Vdc adjustment control on the front of the power supply (located inside the game). Put the *Ikari* game into the #5 test mode (front test) as shown on pages 8-10 in the service manual. In the #5 test mode any video static noise will be easily seen. Using a mirror, look at the picture while you adjust the power supply. As soon as the video interference is gone, *stop*!

Caution: Overpowering the PC board can cause damage. When adjusting the +5Vdc, be careful not to adjust the power supply any more than necessary for proper PCB operation.

*The new red and green wires referred to are supplied with the service bulletin and are available at no charge from Dynamo Corporation, 2525 Handley-Ederville Road, Richland Hills, TX 76118, 1-800/527-6054 [in Texas (817) 589-7699]. Dynamo also will provide further technical assistance.

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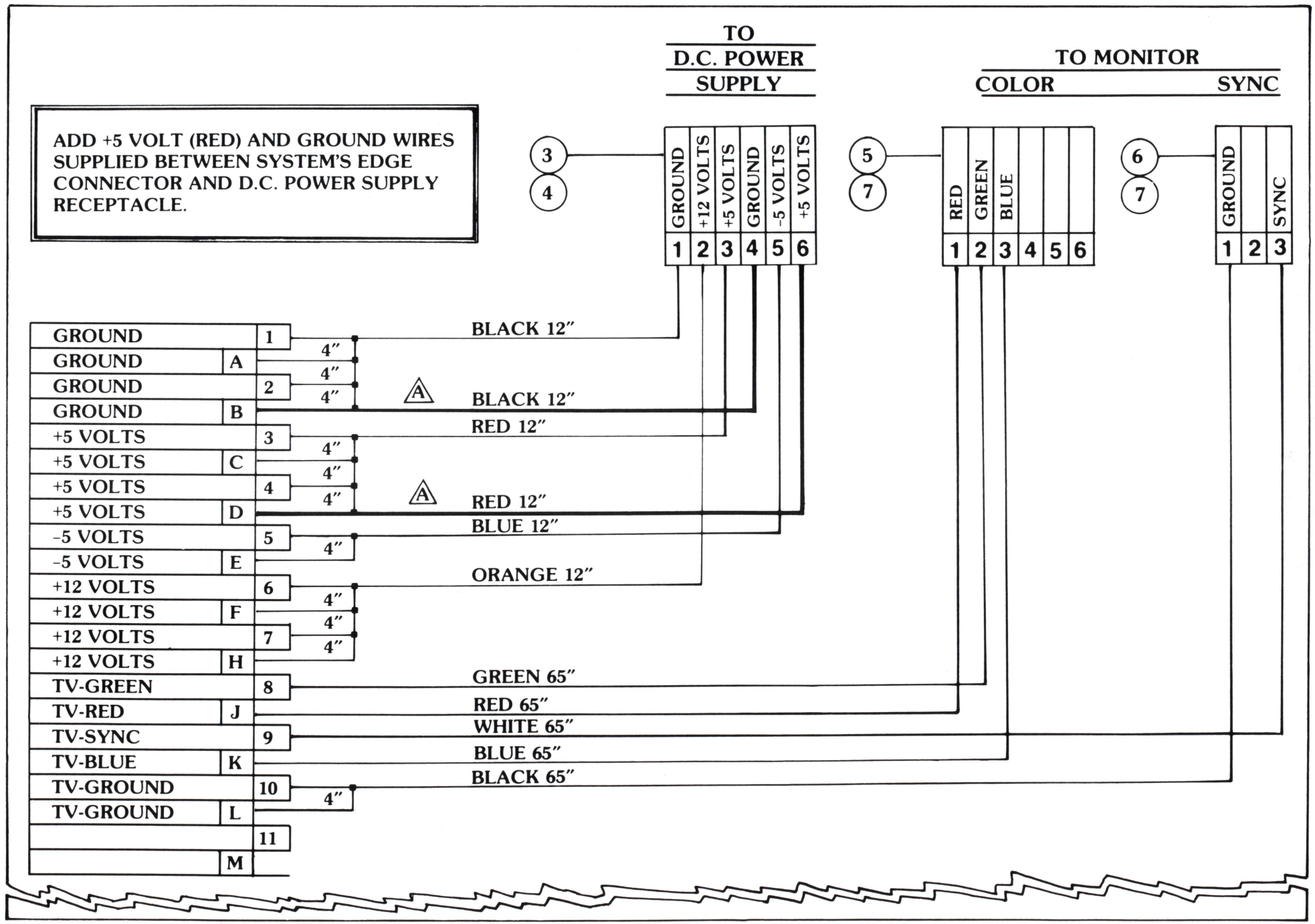

ADD +5 VOLT (RED) AND GROUND WIRES SUPPLIED BETWEEN SYSTEM'S EDGE CONNECTOR AND D.C. POWER SUPPLY RECEPTACLE.
TO D.C. POWER SUPPLY
TO MONITOR
COLOR
SYNC
3
4
GROUND
+12 VOLTS
+5 VOLTS
GROUND
-5 VOLTS
+5 VOLTS
1 2 3 4 5 6
5
7
RED
GREEN
BLUE
1 2 3 4 5 6
6
7
GROUND
SYNC
1 2 3
GROUND 1
GROUND A
GROUND 2
GROUND B
+5 VOLTS 3
+5 VOLTS C
+5 VOLTS 4
+5 VOLTS D
-5 VOLTS 5
-5 VOLTS E
+12 VOLTS 6
+12 VOLTS F
+12 VOLTS 7
+12 VOLTS H
TV-GREEN 8
TV-RED J
TV-SYNC 9
TV-BLUE K
TV-GROUND 10
TV-GROUND L
11
M
4"
A
BLACK 12"
RED 12"
BLUE 12"
ORANGE 12"
GREEN 65"
RED 65"
WHITE 65"
BLUE 65"
BLACK 65"

TAX TIPS

By Jefffrey Rosenthal

Death and taxes

The final tax return of a deceased taxpayer covers the part of the year up to and including the date of his death. The return is filed in the regular way on Form 1040, Form 1040A, or Form 1040EZ. If a separate return is filed, the standard deduction may be used if the surviving spouse also files separately and takes the standard deduction for the year of death.

When a taxpayer dies who was on the cash basis (as most are), only income that has been received actually or constructively up to the date of death is included in his final return.

Any gross income *not* reported on the decedent's return is, when received, included in the income of the recipient. The recipient may be the decedent's estate or, if the estate does not collect the income but distributes the right to receive it, it may be a testamentary trust, heir, next of kin, legatee, or devisee.

The decedent's income is treated by the recipient just as it would have been by the decendent. Therefore, if the income would have been a capital gain, exempt income, or interest to the decedent, it is the same kind of income to the recipient [IRS Code Sect. 691(a)(3)].

If you file a joint return with your deceased spouse, you may sign your name followed by the words "surviving spouse" in the space provided for your spouse's signature, or you may write "taxpayer and surviving spouse" in the space. In either case, you also should sign your name in the space provided for your signature.

If a refund is due the decedent or the decedent and his spouse, then the spouse, estate executor, or estate administrator must file a return with Form 1310 (Statement of Claimant to Refund Due Decreased Taxpayer) completed and attached.

Even if you are not otherwise required to, you should file a tax return to obtain a refund of any income taxes withheld.

Deduction of death taxes and funeral expense

If a person includes in gross income an item of income that had accrued as of the date of death of a decedent or prior successive decedents so that the income item was included in the valuation of the estate to determine estate tax, that person may take a corresponding deduction based on the estate tax attributable to the net value of the item of income.

Funeral expenses are not deductible by the taxpayer's heirs except on the estate-tax return, if any. Funeral expenses are otherwise *not* deductible.

Estate tax

This discussion deals with federal law as it relates to estates, gross estates, and estate taxes. States, for the most part, have requirements that are similar, but generally considered tougher.

The estate tax is a tax on the transfer of property, not on the property itself. The gross estate includes property that was owned by a decedent at the time of death and was transferred at death by a will or by intestacy laws governing the estates of those who die without a will. It may also include other property that the decedent *did not* own at death. The gross estate does not include property owned at death by the decedent but that could not be transferred by a will or the intestacy laws, such as a life estate created by another. Unenforceable death benefits paid to the surviving spouse also are not included in the estate.

A return must be filed if the gross estate of the decedent is more than the amounts listed below.

Year of death	Gross estate
1984	$325,000
1985	400,000
1986	500,000
1987 and later	600,000

If a return must be filed, use Form 706, United States Estate Tax Return, that applies for the year of the decedent's death. The return is due nine months after the date of death unless a filing extension is granted. The extension may not be for more than six months unless the estate's executor is outside the U.S. An extension applies only to filing, not paying. When you request a filing extension, you also must include payment of the estimated estate tax.

Funeral expenses are not deductible by the taxpayer's heirs except on the estate-tax return, if any. Funeral expenses are otherwise not deductible.

The due date for payment may be extended in cases of extreme hardship. The usual extension is up to 12 months, but the IRS may extend the time for payment up to 10 years. These extensions will be allowed if you can show reasonable cause.

Valuation of the gross estate

Generally, the value of the estate is determined on one of two dates: the day after the date of death or, if the alternative valuation method is used, six months after the date of death. You may choose the method with the lower value.

The value used for determining the gross estate is the value used for meeting any percentage requirements.

Transfers before death

In general, gifts made before death are not included in the gross estate. Nevertheless, the estate must meet the 35-percent requirement by both including and excluding in the gross estate any gifts made by the decedent in the last three years before death.

To make an inventory of the gross estate, first list any real estate that the decedent owned at death. Then list any stocks and bonds, describing them fully and including the number of shares and the CUSIP number, if available. Enter bank accounts, promissory notes, or other evidence of debt payable to the decedent. Finally, list miscellaneous property such as furniture, jewelry, personal effects, and interests in partnerships or unincorporated businesses.

Income credited to the estate

Outstanding dividends declared to stockholders of record on or before the date of death are included in the gross estate. Those declared after the date of death are not.

Unpaid interest that has accrued in savings certificates (redeemable after death without forfeit of interest) from the date of the last interest payment to the date of death is included in the gross estate, as is the face amount of the certificates.

U.S. government bonds and other U.S. government indebtedness are included in the gross estate even if, by law, they are generally exempt from all federal, state, or local taxes.

If the estate is entitled to a refund because of an overpayment of income tax, the overpayment is an asset included in the gross estate. If the estate and a surviving spouse are entitled to a refund because of an overpayment on a joint return, part of the overpayment is included in the gross estate.

Medical-insurance reimbursements are included in the gross estate if the decedent had a right to the amount at death.

Dower and curtesy interests

The gross estate includes the value of a surviving spouse's dower or curtesy interest in the decedent's estate, including a statutory interest in place of the dower or curtesy interest.

A dower interest is the part of a deceased husband's real property allowed to his widow for her lifetime. A curtesy interest is a deceased wife's real property that passes on to her husband for his lifetime if the couple has had children who are able to inherit the property.

Joint interests

The gross estate includes the value of property held jointly at the time of death by the decedent and anyone who has the right of survivorship. But that part of the property that was acquired by a person other than the decedent for adequate and full consideration in money, or by bequest or gift from a third party, is not included in the decedent's gross estate.

Qualified joint interests

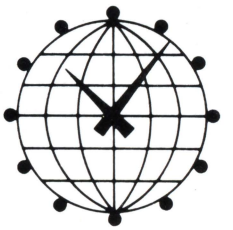
The gross estate includes one-half the value of a qualified joint interest, no matter how much each spouse contributed toward the purchase price.

Because most people employ attorneys to plan their estates and prepare their wills, attorneys generally prepare initial estate-tax returns, although it is not required that they do.

This column presents an overview intended to familiarize you with a highly technical subject. You would be well advised to discuss these and similar matters with a qualified attorney or tax professional. •

Jeffrey Rosenthal is an operator and a tax accountant. He can be reached by writing M&J Tax Service, Ltd., 1967 Bath Ave., Brooklyn, NY 11214, or calling (718) 232-0342.

PLAY METER



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TOP TEN

Hot 100

TITLE	ARTIST Label & Number/Distributing Label
1. LIVE TO TELL	MADONNA SIRE 7-28717/WARNER BROS.
2. ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD MCA 52770
3. GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA 1-9466
4. I CAN'T WAIT	NU SHOOZ ATLANTIC 7-89446
5. ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS ATLANTIC 7-89450
6. IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK A&M 2811
7. SOMETHING ABOUT YOU	LEVEL 42 POLYDOR 883 362-1/POLYGRAM
8. CRUSH ON YOU	THE JETS MCA 52774
9. THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN JIVE 1-9465/ARISTA
10. A DIFFERENT CORNER	GEORGE MICHAEL COLUMBIA 38-05888

Adult Contemporary

TITLE	ARTIST Label & Number/Distributing Label
1. LIVE TO TELL	MADONNA SIRE 7-28717/WARNER BROS.
2. ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD MCA 52770
3. THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN JIVE/ARISTA 1-9465/ARISTA
4. NO ONE IS TO BLAME	HOWARD JONES ELEKTRA 7-69549
5. HOLDING BACK THE YEARS	SIMPLY RED ELEKTRA 7-69564
6. A DIFFERENT CORNER	GEORGE MICHAEL COLUMBIA 38-05888
7. GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA 1-9466
8. YOUR WILDEST DREAMS	THE MOODY BLUES POLYDOR 883096-7/POLYGRAM
9. ALL I NEED IS A MIRACLE	MIKE &THE MECHANICS ATLANTIC 7-89450
10. SOMETHING ABOUT YOU	LEVEL 42 POLYDOR 883362-1/POLYGRAM

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Country

TITLE	ARTIST Label & Number/Distributing Label
1. HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP RCA 14286
2. LIFE'S HIGHWAY	STEVE WARINER MCA 52786
3. MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS WARNER BROS. 7-28795
4. HONKY TONK MAN	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
5. WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE MCA 52767
6. REPETITIVE REGRET	EDDIE RABBITT RCA 14317
7. LIVING IN THE PROMISELAND	WILLIE NELSON COLUMBIA 38-05834
8. EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS EMI-AMERICA 8311
9. READ MY LIPS	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
10. TIL I LOVED YOU	RESTLESS HEART RCA 14292

Dance Disco

TITLE	ARTIST Label & Number/Distributing Label
1. WHAT I LIKE	ANTHONY AND THE CAMP WARNER BROS. 0-20449
2. JUMP BACK (SET ME FREE)	DHAR BRAXTON SLEEPING BAG SLX-19
3. ALL PLAYED OUT	L.I.F.E. DANCE-SING DS 802
4. BABY LOVE	REGINA. ATLANTIC 0-86813
5. MOVE AWAY (REMIX)/SEXUALITY	CULTURE CLUB VIRGIN/EPIC 49-05360/EPIC
6. SHADOWS OF YOUR LOVE	J.M. SILK D.J. INTERNATIONAL DJ777
7. PETER GUNN	THE ART OF NOISE FEATURING DUANE EDDY CHRYSALIS 4V9-42992
8. I LOVE MY RADIO (MIDNIGHT RADIO)	TAFFY EMERGENCY EMDS 6561
9. SAY IT, SAY IT	E.G. DAILY A&M SP-12175
10. THE FINEST	THE S.O.S. BAND TABU 4Z9-05364/EPIC

Operators battling taxes, license fees

by John R. Storbeck

"They saw us as a ripe plum," said Jim Hart, vice president of the Washington Amusement and Music Operators Association. He was describing the attitude that surfaced during the video-game boom, when the industry's gross receipts began their steady march upward, from $5.7 billion in 1979, $7.1 billion in 1980, $8.2 billion in 1981, to $8.9 billion in 1982. George Gallup, in his 1981 Youth Survey, reported a video-game craze that was "sweeping teenage America," with 22 million teenagers either playing or having played electronic games. His survey found that "an amazing 11 percent are so hooked on games, they play more than two hours a day." Industry video-game purchases, after having doubled in 1980, did the same in 1981.

To state and local government officials across the country, these figures—especially the rising collections—made operators fair game for new tax and licensing laws. Record collections, the officials reasoned, meant record profits.

A very different picture of the industry, however, was to be had from the inside. Although gross receipts during the video boom indeed were higher than ever before, the number of operators increased dramatically (by 33 percent in 1982 alone). An influx of rookie operators, drawn in by the news of rising collections, swelled the proportion of operators with 75 or fewer machines to 65 percent at one point. Coupled with overproduction by manufacturers, this growth drained the profitability at the operator level, so much so that in 1982 operators reported an average weekly gross collection of $109 a game, which was $8 less than they said they needed to break even.

The irony took on another dimension in 1983, when gross receipts fell off sharply, to $6.4 billion, and in 1984, when they continued to slide, to $4.5 billion. The newly implemented tax and licensing measures did not, as fairness would have it, shrink sympathetically. Rather, they grew. In 1983, some 38 percent of the operators polled were paying a gross-receipts sales tax; the figure jumped to 48 percent in 1984.

The newly implemented tax and licensing measures did not, as fairness would have it, shrink sympathetically. Rather, they grew.

Local governments in some states have sometimes resorted to resurrecting what amount to blue laws.

Today, with 5,000 to 6,000 fewer operators in the business than in 1982, the industry is undoubtedly stronger. Those who survived the post-boom shake-out, however, are still faced with a profusion of tax and licensing laws, especially at the local level.

The range and variation of the laws within a given state can be so great that the tax and licensing structure becomes something akin to a dense underbrush for the operator. In Florida, for example, where operators pay a five-percent tax on the portion of the gross receipts that goes to the location, the complexity of the taxes and fees at the county and city levels has prompted the Florida Amusement Vending Association to push for an optional master license. The master license would streamline the administrative aspects of licensing and, in effect, give the operators a line that would lift them above the underbrush.

Or consider Louisiana, where the problem is not so much the existing law as what's being proposed. Operators there pay what is called an occupational license tax. Collected annually at the local level—by cities and parishes (counties)—the tax is $50 per machine for pinballs and videos, a figure based on what the state once charged. But David Goudeau, president of the Louisiana AMOA, said three bills now circulating in the Legislature would change the picture considerably. According to a National Federation of Independent Businesses newsletter, the bills "seek to remove the limitations on the occupational license tax imposed by local governing authorities." If the bills become law, Goudeau said, some municipalities could raise the tax to as much as $750. In a state that's already suffering economically, that would be disastrous for the industry.

Local fees and taxes can be problematic in other ways, too. Charles Kriss, an attorney with Laverne, Sortino, & Hanks, the firm that serves as counsel to New York State Coin Machine Association, explained a distinction that plays a critical role in that state's tax and licensing structure. "A license," he said, "is a fee government charges to cover the cost of regulating a particular business or profession." It is not revenue-producing, in the sense

that is it cannot net a profit. A tax, he said, can.

"Cities and counties in New York can tax the games," Kriss says. "Villages and towns cannot." What happens often, however, is that a village or town enacts a measure that is nominally a license but functionally a tax. The new ordinance is "presumptively legal," because it's already on the books. To remove it, one must sue the village or town. The problem with that, Kriss said, is obvious: "Litigation is expensive."

Local governments in some states have sometimes resorted to resurrecting what amount to blue laws. In Pennsylvania, for example, a piece of legislation enacted in 1951, was recently "revived" when the budget crunch forced local governments to ask the state for legislation that would help them stay solvent. The state reminded them of the already existing Local Tax Enabling Act 511, which, according to John Milliron, executive director of the Pennsylvania Amusement and Music Machine Association, "allows unlimited taxation on amusements, admission to amusements, and amusement machines." Milliron said that under Act 511, local government can tax "anything that is not taxed by the state." The result: operators in Pennsylvania face an annual tax of $10-$200 per machine. PAMMA, he said, is doing its best to cap the tax at a point well below the $200 mark. Its goal is $50.

Coin-op businessmen in other areas of the country complain of tax structures that send collectors around more than once. "We're being double-dipped," said Hart. "We pay a business-and-occupation tax of 1½ percent, and then the state turns round and levies another 1½-percent tax on the location's share." What makes the state's policy even more unfair, he said, is that "the B-and-O tax is on gross take."

Wisconsin is another state whose operators are being tapped twice by the tax man. Ralph Fleege, secretary-treasurer of Mitchell Novelty Company in Milwaukee and the incoming president of the Wisconsin Amusement and Music Operators Association, calls it plain old "double taxation." Operators in Wisconsin pay a five-percent sales tax on gross receipts. Technically, Fleege said, the sales tax is supposed to be a consumer tax, "but we can't put penny slots on our machines." Goudeau, who successfully lobbied with several other Louisiana operators a few years back for the repeal of a five-percent sales tax on gross receipts, put it another way: "There's no way to go up on a jukebox, for example. What do you do—go up a quarter a song?" Fleege said

"There's no way to go up on a jukebox, for example. What do you do—go up a quarter a song?"

Strength in numbers appears to be the key to stopping the proliferation of taxes and tax measures, and even reversing it.

that the proceeds from coin-op laundries and pay telephones are *not* taxed in Wisconsin, and he plans to fight to get the exemption extended to amusement machines.

Pat Miller did just that—or at least something very similar. He's executive director of the Amusement and Music Operators of Texas, and he argued before the regular session of the 1985 state Legislature that a sales tax on gross collections is inherently unfair precisely because it cannot be passed on to the consumer. Budget overruns and the extremely depressed oil-and-gas industry led the state to look for new revenue sources. The amusement-machine business was one of the industries that caught its eye. The Legislature tried to apply the sales tax to gross receipts by attempting to group the industry in with cigarettes and liquor, which are subject to the so-called sin tax. "Everybody's ox was in the herd," Miller said, "so we bartered." The annual license fee was sacrificed, and it went up to $50 a machine. Miller makes no apologies. "We accomplished quite a bit," he said. "We avoided the fate of amusement parks, bowling alleys, theaters, parking lots, and service industries in general," who did fall prey to the sales tax.

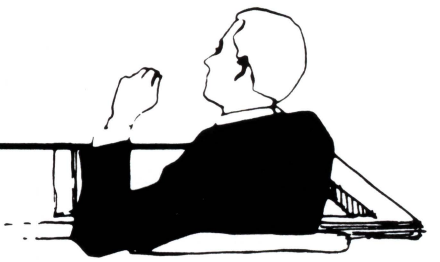
State associations help down at the local level, too. Walter Skelton, counsel for the Arkansas Music Operators Association, said he spends much of his time "putting out fires" that arise from confrontations between operators and local authorities over various ordinances. All it usually takes is a phone call to a local official. "We read them the law," he said, "and they comply."

Art Seeds, executive vice president of the Illinois Coin Machine Operators Association, said the ICMOA briefs its members before public hearings, supplying them with facts and figures about the state of the industry. "We have a packet ready and waiting for them," Seeds said, so they can refute claims that the industry is making a killing.

In New York, the NYSCMA makes its presence felt by accompanying its members to public hearings, issuing written statements, and, if necessary, pursuing litigation. When the City of New York recently announced it was considering a proposal that would establish an annual license fee of $1,000 a machine, the NYSCMA came to the aid of the city association and sent a "forceful" communication that labelled the proposed legislation as "entirely illegal." Although the proposal has not yet been voted on, Kriss pointed out that the City Council is now confronted with oposition that's not only citywide, but also statewide.

Strength in numbers appears to be the key to stopping the proliferation of taxes and tax measures, and even reversing it. A growing number of state associations not only have a lobbyist, but also work closely with political-action committees. But Seeds, whose ICMOA has traditionally had an active membership, summed up the value of a united front best: "We've stopped every piece of negative legislation [since the late 1970s]." He added, "We're very happy." •

Quitting employee best consultant



by Larry Stessin

The best consultant you may ever find is the employee who stomps into your office and says "I quit," because he is a person in the know.

He knows where the bugs are in your managerial setup. He feels that there are greener pastures out there, maybe with a competitor. But better pay is not necessarily the real reason he's bowing out.

If you think that the quitting employee is no problem these days because of the semi-bleak economy, you are not reading the economic stars right. There is voluntary turnover even in the worst of times.

But it hurts when the employee who leaves is a valuable member of your team. Indeed, in 70 percent of the cases in which a worker left for another job, management regretted the loss.

The first response of many business owners when confronted with a quit is anger and hostility. A "quitting employee is a disloyal employee" is the way one owner-manager described his attitude. But that stance is pretty old fashioned.

In these days when face-to-face communication is a personnel practice of high order, smart managers conduct an exit interview.

The purpose of such a dialogue is twofold. Maybe the employee can be persuaded to stay by assurance of improvements of the conditions that led him to change companies.

For example, one employee's main reason for leaving was that he worked for a slave-driving supervisor. An offer of a transfer to another department encouraged the employee to change his mind.

But once a worker has made his departure decision final, the exit interview can be a treasure trove of information on what's right and wrong with the company's operations, objectives, and person-to-person policies.

Carl Heyel, editor of the *Management Encyclopedia*, ticks off the technique in these words:

"In a voluntary quit you get the most dividends from the employee's experiences in your company. Tell the employee that while you are sorry you are losing a good worker, if the chance is something he wants, you are all for it.

"Then ask him if he experienced anything on the job that encouraged him to leave—things that, if changed, might help improve conditions so that others of his good caliber would not decide to depart. Then show an interest in his future plans and assure him that you will always be glad to hear from him.

"You would be surprised that leaving the door open for him to come back nets good results when the Valhalla he sought in the other job does not work out. After the interview make good use of the information by recording the gist of the talk.

"Was the quit a surprise? And if so what was wrong with your supervisory methods that you did not know what was brewing? Was there friction in the department that should have been corrected or that you hadn't been aware of?"

The key to keeping good employees is to develop a sixth sense that alerts you of a worker's planned exit while he's still on your payroll.

Robert Half, founder of a consulting organization specializing in accounting, finance, and personnel, offers clues of an employee's changing behavior patterns that indicate that a worker's tenure might soon short circuit.

"If you are alert it should never come as a surprise when a key employee leaves. Most employees who are thinking of leaving will usually tip their hand in one way or another. Here are some telltale signs:

- Longer lunch hours or frequent absenteeism.
- Sharp increase in personal telephone calls. (Could be from a spouse with news of interview appointments or from potential employers.)
- Less communication with management. (Employees thinking of leaving want to avoid the boss and be less visible.)
- Noticeable improvement in grooming. (A possible sign that they are prepared for job interviews.)
- Neater desk. (Particularly when personal knickknacks begin to vanish. On the other hand if the desk has always been neat, and now it is suddenly piled with papers, it could mean the employee is thinking of leaving and no longer cares for neatness.)
- Changed vacation pattern. (Employees about to leave will often ask for a vacation to be pushed up to follow up on job leads or merely take a vacation before leaving.)
- No longer takes work home. (A signal of a change in attitude that signals that the employee may quit.)"

Half suggests that when a supervisor sights these symptoms he should confront an employee directly through a "pre-exit interview." When suddenly confronted with a pointed question, most people will not lie, and if they do, you'll detect it.

Now is your opportunity to hear out the worker and perhaps introduce the kinds of changes that will bring him back to the fold. It also is an opportunity that will provide you with information that would cost you a bundle if you used a consultant. •

DIRECTORY UPDATE

Manufacturers

Compuvend, Inc.
9145 Glenoaks Blvd.
Sun Valley, CA 91352
Phone: 818/504-0684
President: Simon Grill
Product line: health-oriented and amusement games—Instrumed III, Stressalyzer, Memory Quiz, Sex Reactor, *personality analyzer*
(address changed)

Taito America Corporation
660 S. Wheeling Road
Wheeling, Il 60090
Phone: 312/520-9280
Telex: 25-3290
President: Paul R. Moriarity
Product line: video games, vending machines
(telephone number corrected)

Tele-Creations, Inc.
6810 S. Jordan Road
Englewood, CO 80112
Phone: 303/693-4343
Chief Executive Officer:
Terry Johnson
V.P.: Ken Boris
Product line: phone booths and credit-card and coin-operated pay phones
(address, telephone, and officers changed)

Distributors

Bally Southwest Distributing
2300 N. Black Canyon Hwy.
Phoenix, AZ 85009
Phone: 602/233-0190
General Mgr.: Sal DeBruno
Vending Sales: John Reckas
Parts Mgr.: Joe Nunez
Service Mgr.: Joe Scholz
Sales: Len Arreson
Representing: Ardac, Atari, Automatic Products, Bally Midway, Bally Sente, Capcom, Data East, Dynamo, Exidy, Grayhound, Kitco, Konami, Merit, Moyer Diebel, Nintendo, Rock-Ola, Romstar, Sega, Taito, The Valley Company, and Williams
(manufacturers added)

Betson Enterprises
6 Empire Blvd.
Moonachie, NJ 07074
Phone: 201/440-2200
Telex: 134-301
Chairman: Bert Betti
President: Hugh Betti
Exec. V.P.: Joe Cirillo
Treas.: Bob Geschine
V.P./Gen. Agr.: Art Warner
Sales: Joe Betson, Bob Boals, Randy Taylor, Simon Dieth, and Tom Faranda
Vending Sales: Lou Avoglia and Joe Camm
Parts Mgr.: John Feltz
Oper. Mgr.: Neal Rosenberg
Controller: Rick Urba
Representing: American Shuffleboard, Ardac, Atari, Automatic Products, Bally, Cinematronics, Data East, Dynamo, Exidy, K Enterprises, Konami, Moyer Diebel, National Rejectors, Nintendo, RMI, Rock-Ola, UBI, U.S. Billiards/Irving Kaye, and Williams
(Konami added to manufacturers)

Brady Distributing
6217 Vance Road
Chattanooga, TN 37421
Phone: 615/855-0322
(new branch office)

Midwest Distributors
14 West 3rd Street
Kansas City, MO 64205
Phone: 816/283-0690
Gen. Mgr.: Bill Mandina
Representing: American Shuffleboard, Arachnid, Coin-Co, Dynamo, Exidy, Grayhound, Merit, Nichibutsu, Premier, SMS, Seeburg, Scan Coin
(manufacturers changed)

New England Coin-Op
672 Pleasant Street
Norwood, MA 02062
Phone: 617/769-9760
V.P. Rick Kirby
Sales Mgr: Robert Donnelly
Representing: American Shuffleboard, Ardac, Atari, Automatic Products, Bally, Cinematronics, Data East, Dynamo, Exidy, K Enterprises, Konami, Moyer Diebel, National Rejectors, Nintendo, RMI, Rock-Ola, UBI, U.S. Billiards/Irving Kaye, and Williams
(Konami added to manufacturers)

Exporters/Importers

Nova Apparate Gmbh & Co. KG
Lademannbogen 134
2000 Hamburg 63, W. Germany
Phone: 040/53 80 08-0
Fax: (040) 53 80 08-88
President: Hans H. Rosenzweig
V.P. Domestic Sales: Dieter Rucker
Import/Export Mgr.: Udo Nickel
V.P. Spare Parts: Horst Knappe
V.P. Service: Eduard Valentin
Representing: Coin-operated Amusement games; Atari, Data East, Nintendo, Sega, Taito, and Williams
(added to Exporter/Importer section)

Quartet, Wonderboy

Sega Enterprises has introduced *Quartet*, a multi-player dedicated game, and *Wonderboy*, a kit for horizontal color raster-scan games.

Quartet is a science-fiction space adventure for one to four players. Players choose from four characters—Lee, Mary, Joe, and Edgar—who have jumping, shooting, and speed skills and different weapons. Players may buy-in at any time and may cooperate with other players to battle through enemy territory.

Power-up goods appear randomly. Gold shoes increase speed, a watch freezes all enemies, and a jet pack enables the player to fly. *Quartet* also has a continuous-play feature.

Wonderboy is a one- to two-player game in which the player guides the Wonderboy character through woods, sea, and caverns to reach the castle where his lady is held captive. There he battles monsters guarding the castle. Along the way he encounters surprises and finds food to earn additional time.

For more information, write Sega Enterprises, Inc., 2149 Paragon Dr., San Jose, CA 95131, or call (408) 435-0201.

301 Bullseye

Grand Products has introduced *301 Bullseye*, a pinball conversion kit designed to retrofit Bally standard four-player electronic pinball games, except wide-bodies and *Six Million Dollar Man*.

301 Bullseye scoring is like that of an electronic dart game. The player starts with 301 points and then reduces the score by winning 50 points for a bullseye and one through 20 points for other target hits. A bonus feature awards special double and triple point-values.

When the player lites the D-A-R-T lanes and scores a bullseye, the game counts down to zero, awards a 301 win, and resets to 301 for continued play.

A *301 Bullseye* kit includes new program PROMs, a cabled and ready-to-install playfield, new backglass and cabinet side decals, an auxiliary lamp driver board, a sound board, cables, connectors, hardware, and an installation and instruction manual.

For more information, write Grand Products, 775 Nicholas Blvd., Elk Grove Village, IL 60007, or call (312) 593-2770.

Spiker

Bally Sente brings volleyball to the video screen with *Spiker*, a one- or two-player game featuring graphics and background music from the era of beach films. It is Sente's 22nd release for the Sac I System.

In *Spiker*, players maneuver characters beneath the ball to score. There are jump/spike buttons on the control panel that allow grounding the ball on the opposite side of the net.

Points are awarded in accordance with rules for the standard court game, except the player does not have to be the server to score. The game is over when a player reaches either 11 or 15 points, based on an option switch setting.

Unbrellas, picnic baskets, and surfboards appear on the screen, and characters cheer and stomp their feet,

For more information, write Bally Sente, a subsidiary of Bally Manufacturing Co., 10601 W. Belmont Ave., Franklin Park, IL 60131, or call (312) 451-9200.

Fortune Crane, Halley's Comet

Coin-It has introduced *Fortune Crane*, a merchandiser, and *Halley's Comet*, a video kit.

Fortune Crane is a one-player merchandiser with a large front-access door. It is available in three colors—red, blue, and yellow. The cranes may be placed side by side to create a double, triple, or larger unit. The crane mechanism is fully adjustable and can be removed in less than a minute. All parts for the crane are available from Coin-It, which is having the machine built in Europe.

Licensed from Taito, *Halley's Comet* is a one- or two-player kit that invites players to man a spaceship and embark on a mission to blow up the central computer inside the comet.

As the player leaves the planet on screen one, he must destroy missiles and meteors aiming for him. Anything not destroyed hits the planet. Screens two and three present other hazards. Nine planets are to be protected from the comet. When meteors are destroyed, bonus characters appear at random on the screen, and players can incrase their fire-power by collecting them.

Halley's Comet comes with a marquee, a PCB, a filter network, an eight-way joystick, two fire buttons and two warp buttons, a full-panel overlay, and side-panel graphics.

For more information, write Coin-It, 4380 N.W. 72nd Ave., Miami, FL 33166, or call (305) 593-5111.

Gladiator

Gladiator, the latest kit from Taito America, features larger characters for increased realism.

The player becomes the gladiator battling in four stages against opponents who have their own strategies, strengths, and weaknesses. The gladiator can become stronger and temporarily invincible by breaking magic crystal balls, creating protective barriers, and arming himself with additional swords and spears.

The kit converts any horizontal raster monitor and includes a PC board, a control-panel overlay, a wiring harness, a marquee, a monitor-cover plexiglas, control stickers, a drilling template, buttons, an FCC cage, and PCB mounting brackets.

For more information, write Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090, or call (312) 520-9280.

Mania Challenge

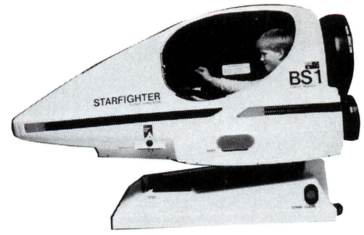
Memetron has introduced *Mania Challenge*, a two-player conversion kit with an add-a-coin feature.

Mania Challenge players compete against each other, maneuvering their wrestlers in the ring, to perform the moves of *Mat Mania* as well as new defensive and offensive techniques such as the "elbow smash," "brain buster," and "atomic drop."

The match takes place in an arena setting with crowd noises and a referee's voice. Single players can take on wrestlers in the computer for a warm-up bout.

The kit, for vertical raster-scan games, includes a main PCB and cage, a plexi marquee insert and CRT overlay, a connecting harness, a control-panel overlay with joysticks and buttons, control and play stickers, and an instruction manual. The game is licensed from Taito America Corp.

For more information, write Memetron, Inc., 2350 Brickvale Dr., Elk Grove Village, IL 60007, or call (312) 595-2828.



New Kiddie Rides

Ride Dynamics, Inc., has introduced three Bolwell flight-simulator kiddie rides—*Skyhawk Raider, Starfighter*, and *Turbochopper*.

In operation, the rider controls the crafts in simulated dives, climbs, and banks by a centrally mounted joystick with a fire button built into a molded pistol grip. A throttle control activates engine sounds, different in each craft, and continuous dialogue provides base and pilot commands and instructions.

The capsules and launch pads are molded in fiberglass with externally mounted flashing lights. All electronic operations are DC powered, and displays are controlled through printed circuitry.

The ride price may be adjusted for from one to eight coins. The audit meter is concealed in the capsule area and accessible with a key. Other features include an adjustable ride timer, a coin acceptor with automatic lockout, and a cashbox secured by a locking bar.

To ensure safety, the simulators have no knobs, projections, gaps, or rough edges. The volt transformer is totally enclosed and cannot be tampered with unless the chassis is removed. Each unit is protected by an approved ground fault detector.

Bolwell flight simulators are manufactured in Australia.

For more information, write Ride Dynamics, Inc., 315 E. Eisenhower Pkwy., Ann Arbor, MI 48104, or call (313) 769-9396.

Ikari Warriors

Tradewest has released *Ikari Warriors*, a dedicated upright for one or two players.

Players take on a Rambo look with *Ikari Warriors*, using grenades and semi-automatic rifles as they journey through an Asian wetland to reach the village of Ikari and meet Colonel Cook. Along the way players encounter enemy soldiers, tanks, and helicopters while advancing through the tropical terrain of rivers, armored bunkers, and mysterious ruins.

Each side of the control panel has a joystick and two sets of rifle and grenade buttons, one set for right-handers and the other for left-handers. Players can jump in and out of tanks during play and buy-in while a game is in progress.

Ikari Warriors is licensed from SNK Japan and housed in a convertible cabinet from Dynamo Corp.

For more information, write Tradewest, 240 S. Hwy, 75, Corsicana, TX 75110, or call (214) 874-2683.

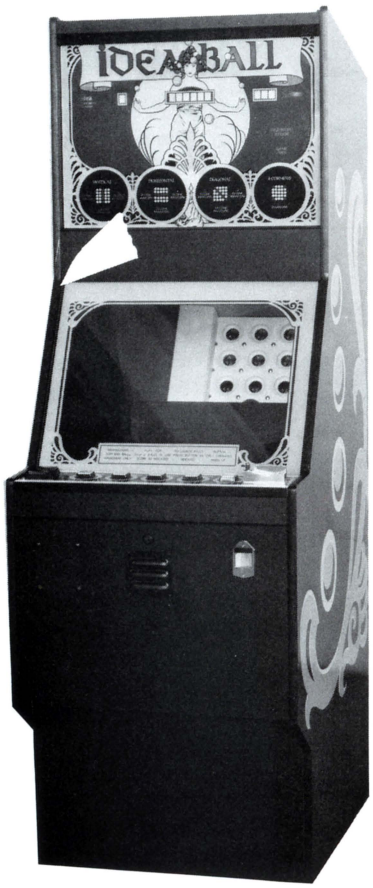
Idea Ball

Industrial Design Electronic Associates (IDEA) has announced the availability of *Idea Ball* in a newly designed cabinet.

Idea Ball features electronic scoring with total play being operator adjustable. The game includes a multiple coinage system, bonus lights, and an optional ticket dispenser.

The player manipulates five racquet balls around a 25-hole grid and can score by aligning the balls in a horizontal, vertical, or diagonal position. Balls are launched by pressing a control-panel button. Replay and bonus points can be accumulated by lighting the words "Idea Ball" on the cabinet top. This also doubles the score.

For more information, write IDEA, Inc., Route One, Sycamore, IL 60178, or call (815) 895-8188.



Grand Lizard

Jungle sounds, drum beats, native chants, and the chattering of wild animals intensify play action in *Grand Lizard*, the newest pinball from Williams Electronics.

Grand Lizard's circuit boards have gone through 24 hours of continuous burn-in, and each game has been up and running for a minimum of four hours.

Features include multi-ball play, mystery score, and magna-save. The pivoting playfield has intelligent software such as automatic switch testing that can identify a malfunctioning switch, automatically re-program play around it, and spell out on the alpha-numeric display the switch needing repairs. The display also provides player instructions and operator-adjustable features information.

For more details, write Williams Electronics, Inc., 3401 N. California Ave., Chicago, IL 60618, or call (312) 267-2240.

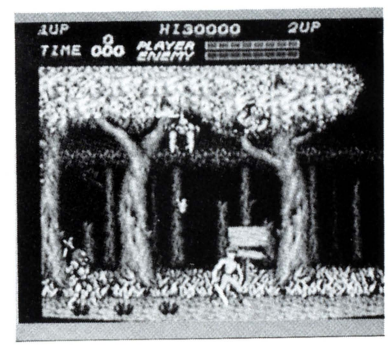
Trojan

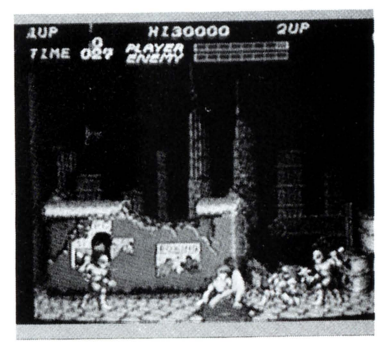
Romstar's new kit is *Trojan*, a futuristic martial-arts video.

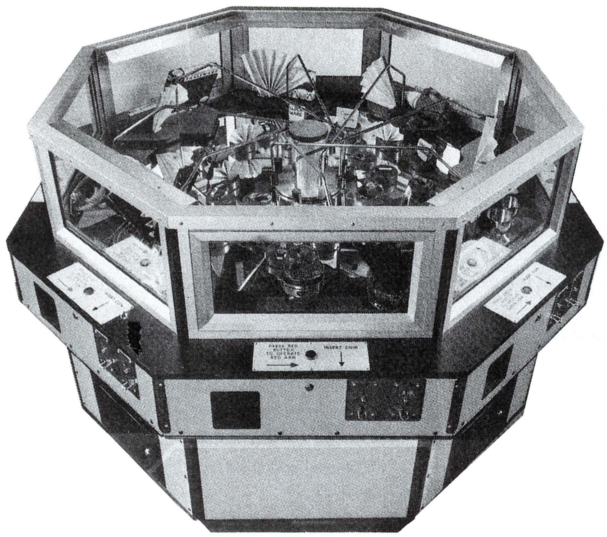
Trojan players enter a world at the end of a nuclear war. An evil king and army rule the world, and players must destroy them to bring peace. Players use swords, shields, and even their bare hands battling the enemy while watching for a magic ball hurled by the knife-throwing enemy. One hit and a player loses his sword and shield.

Trojan has an eight-way lever and two buttons—one for attacking and one to thrust the shield forward. The game is licensed from Capcom.

For more information, write Romstar, 3043 Kashiwa St., Torrance, CA 90505, or call (213) 539-2744.







Century Vending Rotary Merchandiser

Century Vending and Distributing has introduced a rotary merchandiser that can accommodate eight players.

Each player uses one button on the control panel to direct the rotary arm and position it to push a prize into the vending slot.

Features include internal illumination, 16 coin mechanisms channelled into four cash boxes, and a central prize-storage compartment in the cabinet.

For more information, write Century Vending and Distributing, 2507 S. Barrington, Los Angeles, CA 90064, or call (213) 473-5660.

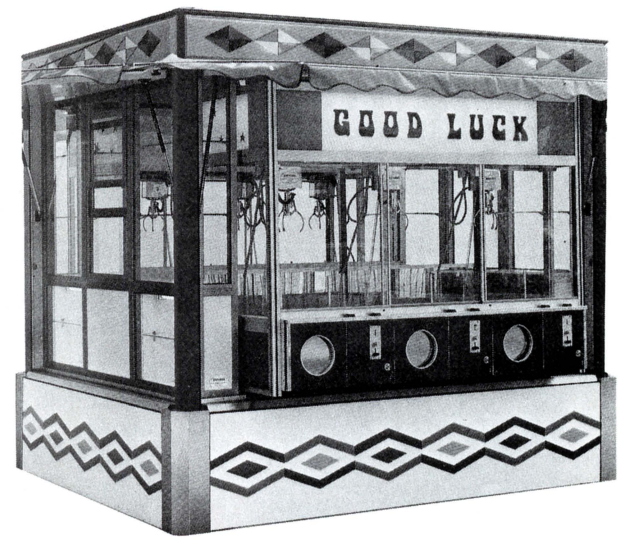
Good Luck Crane

Kiddie Rides USA has introduced the *Good Luck Crane* in single, triple, and six-player models and a trailer model with a canopy.

Kiddie Rides USA is exclusive U.S. representative for Bonori of Italy, manufacturer of the crane.

Good Luck Crane is available with button control or an optional joystick. New models will have chaser lights and winner lights along with special sound effects for winners.

For more information, write Kiddie Rides USA, 604 Main St., Davenport, IA 52803, or call (319) 326-6467.



Rack and Roll

Status Game Corporation has introduced *Rack and Roll*, a pool game available as a dedicated countertop or as a kit for all-style cabinets, whether with horizontal or vertical monitors.

Rack and Roll features set cue speed, set angles, aim, and bank shots.

For more information, write Status Game Corp., 56 Budney Road, Newington, CT 06111. In Connecticut call 800/835-7434; outside Connecticut call (203) 666-1960.

Road Runner, Gauntlet

Atari Games has adapted a popular cartoon to the video screen with *Road Runner*, an addition to System I, and has designed a two-player version of its fantasy-adventure game, *Gauntlet*, in a smaller, compact cabinet.

Players still choose from the four *Gauntlet* characters: Thor the Warrior, Thyra the Valkyrie, Merlin the Wizard, and Questor the Elf. Players use a right or left joystick, choose a character, and press the start button.

Because character selection is off the main playfield, a second player can enter the game at any time. As with the original, players can continue play by adding more coins.

In *Road Runner*, the player takes the role of the speedy bird and must outwit his pursuer, Wile E. Coyote, who constructs elaborate devices to stop him. The player outmaneuvers the coyote with a new controller, the hall-effect joystick, and a hop button. Stunts and gags from the cartoon series are featured as the player scores by picking up piles of seed, teasing the coyote and forcing his plans to backfire, jumping over mines, and eating steel shot. The hall-effect joystick gives a full range of speed and movement.

Road Runner also has a prize-redemption feature with a vend-a-ticket kit option. When activated, a ticket is dispensed from the game as players pick up yellow "win" tickets on the screen.

Operators also may select from four difficulty settings, four starting-life options, four options for a maximum number of bonus lives, and eight options for the bonus threshold.

The game is available in an upright System I cabinet or as a kit that includes an attraction panel decal, a completely assembled control panel with graphics, and a pop-in game board. The kit will convert other System I games—*Marble Madness*, *Peter Pack Rat*, or *Indiana Jones and the Temple of Doom*.

For more information, write Atari Games Corp., 675 Sycamore Dr., Milpitas, CA 95035, or call (408) 434-3750.

Breath Test Alco-Lyzer 2000

Eastern Manufacturing has developed the *Breath Test Alco-Lyzer 2000*, a wall-mounted breath-testing device with a one-year mechanical and electrical warranty and a built-in trouble-shooting system.

The *Breath Test Alco-Lyzer 2000* has microprocessor-based circuitry to support a computer-synthesized robotic voice during testing and in the advertising mode. A lighted liquid-crystal display provides a visual print-out of two lines, repeating the voice synthesis.

Automatic computer re-calibration of the alcohol sensor ensures accurate readings, based on the police scale (.10 percent and up means legally intoxicated). All test results are shown on a red LED display.

The machine is switch-selectible for 25 cents or 50 cents, weighs 25 pounds, and has a large straw and coin capacity.

For more information, write Eastern Manufacturing, Inc., 3172 Oakcliff Ind. St., Atlanta, GA 30340, or call (404) 457-6426.

Max RPM, Motordome

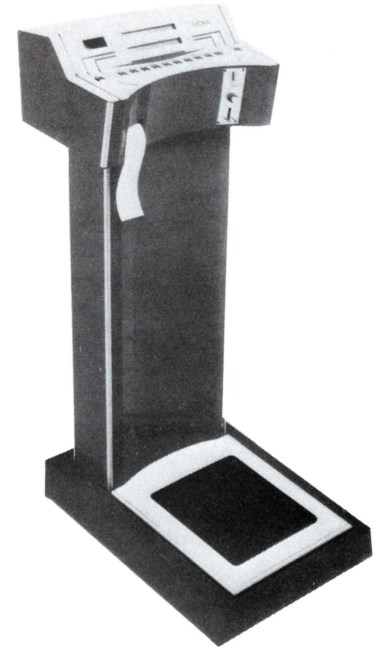
Bally Midway has developed a split-screen driving game, *Max RPM*, and a multilevel motorcycle-themed pinball game, *Motordome*.

Max RPM features a four-speed shifter and road-feel steering. The buy-in feature adds interest as players drag race on city tracks and in country-road events. *Max RPM* has digitalized sound effects and two-player interaction.

Motordome is the first in a new line of Bally pinball games. Features include an advanced electronic alpha-numeric display placed at eye level that permits testing without a manual and describes key play features.

Motordome has increased playfield inclination and factory-installed mylar to save operators time and extend playfield life. Other features include fluorescent backglass lighting and front-firing sound speakers.

For more information, write Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, IL 60131, or call (312) 451-9200.



Weight Check

· Computaweigher has begun manufacturing *Weight Check*, a 50-cent computerized weighing scale.

Weight Check has two 25-cent programs—weight analysis and calorie-loss advice. The weight-analysis program gives the consumer's exact weight in pounds and ounces, ideal weight for age, build, and height, and amount underweight or overweight based on the Metropolitan Life Insurance Company standard chart.

The calorie-loss advice program gives the number of calories needed daily to maintain one's weight, the number of calories consumed daily to result in losing one pound a day, the calories burned through various exercises, and the calories contained in various measured foods.

A second programmable keyboard can print commercial messages on the dispensed ticket. *Weight Check* uses red LEDs to lead the customer through the program.

Computaweigher is seeking distributors in most states.

For more information, write Computaweigher, Inc., 1350 Shure Dr., Arlington Heights, IL 60004, or call (312) 253-2981.

Reel Run, Skill Crane, Super Bear

Grayhound Electronics has added three new products—*Reel Run*, a fast-action word game; *Skill Crane*, a merchandiser; and *Super Bear*, a play-credit, non-card game.

Reel Fun, patterned after a television game show, is part of Grayhound's system of trivia games. Players spin, solve a word puzzle, and win the game. The game has up to 25,000 word puzzles and a one- to four-player option. Features include a scoring reel, time option, player-out solving option, misses-per-game option, free-play option, and free-play score option. The game has many operator-adjustable features and is available as an upright, a cabaret, a cocktail, or a countertop (nine-inch and 13-inch).

The *Skill Crane* has a button control for right to left, forward and backward claw movement that increases the skill factor. It is available on rolling, locking wheels, is metered, and has an extra-long AC cord. A time clock offers operator adjustability.

All units have dual coin mechanisms and the option of a dollar-bill acceptor. The claw is adjustable for better percentages and to accommodate larger prizes.

Skill Crane is designed to fit through any standard three-foot by six-foot door entrance and comes in single, double, and triple units with running lights. All viewing mirrors are made of plexiglas.

Super Bear is a play-credit, non-card game available as a vertical or horizontal monitor kit, a cocktail kit, and a retrofit kit to convert other Grayhound games.

For more information, write Grayhound Electronics, Inc., Route 37 and Germania Station Road, Toms River, NJ 08753. In New Jersey call (201) 341-5200; outside New Jersey call 800/222-0491.

Privette

International Communications, Inc., has begun producing the *Privette*, a phone system that combines a call-monitoring computer/printer with a cordless phone.

The *Privette* can be programmed to charge customers for local and long-distance calls. It can connect to a standard pulse or touch-tone line and can mount behind a single or two-digit access PBX.

When integrated with a cordless phone, the *Privette* will produce a receipt that includes the date and time the call was placed, the number dialed, the length of the call, and the cost of the call.

For more information, write International Communications, Inc., 1336 American Drive, Neenah, WI 54956, or call (414) 722-7739.

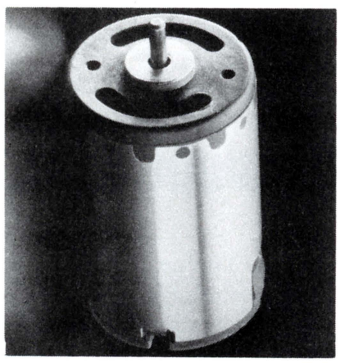
Hollywood Heat

Premier Technology has introduced *Hollywood Heat*, a new pinball with eight-digit scoring, two ramps, three separate bonus levels, and multi-ball action.

Hollywood Heat features the "Miami" look and sound with music arranged by Ken Hale. The backglass was photographed on Ocean Boulevard in Miami Beach.

For more information, write Premier Technology, 759 Industrial Dr., Bensenville, IL 60106, or call (312) 350-0400.

Aids to the Trade



Miniature motor

RH Micromotors has developed a miniature motor (platinum series) that results in increased torque, faster come-up time, and longer motor life.

The University of Wisconsin tested the motor for two years at its small-business development center, and results showed a 26-percent increase in torque and a 15-percent increase in RPMs. The motor has a come-up time of 150 milliseconds compared with the standard of 350 milliseconds. Applications include electronic equipment and industrial uses.

For more information on the platinum series or the standard gold series motors, write RH Micromotors, Chancery I, Suite 235, 450 N. Sunnyslope Road, Brookfield, WI 53005, or call (414) 784-7744.

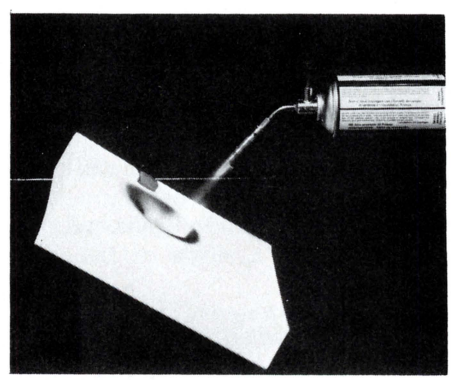
LCD modules

Shelly Associates, manufacturer of opto-electronic products and switches, has introduced the SLM Series intelligent Dot Matrix LCD Module product line.

The line includes 414 versions of 30 basic modules with character sizes ranging from .150 inches to .5 inches. Modules are available in reflective, transflective, and transmissive viewing codes, all having EL backlighting standard.

Module configurations offered are from one line by eight characters to four lines by 80 characters. Other features include direct interface to any four- or eight-bit data bus; ASCII compatibility; low power consumption; top or bottom viewing angles; eight user-programmable custom characters; left, right, or vertical scrolling; and an on-board character generator and row/column drivers.

For more information, write Shelly Associates, 14281 Chambers Road, Tustin, CA 92680, or call (714) 669-9850.



Flame-resistant foam

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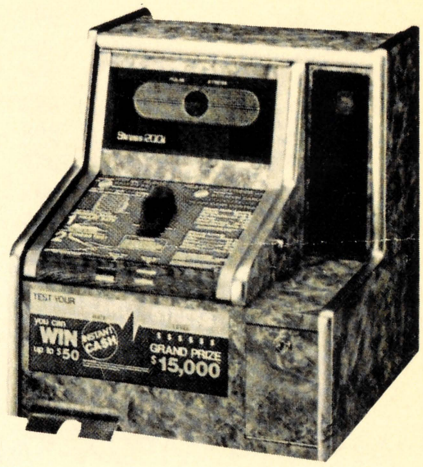

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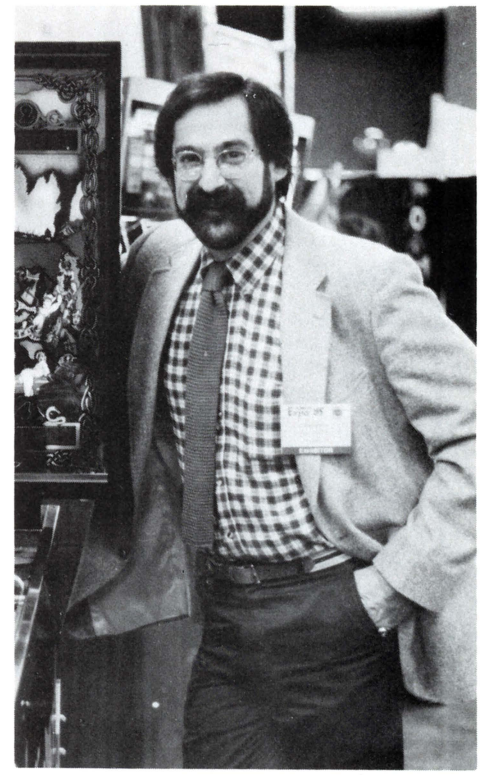
A decade of change: Are things really different?



by Roger C. Sharpe

Maybe it's because I'm living out here in the wilds of Connecticut that I've had a chance to take a very removed look at the industry. And what I have seen is a sorry state of affairs that doesn't look to be getting any better. There are some reasons for that observation that I hope everyone will read and truly understand.

When I lived in New York City it was easy to take for granted the half dozen arcades I had to choose from. I could go from one to the other and not only check out the action, but also the latest equipment. And every time, deep down inside, I felt a bit of satisfaction and pride because of my involvement in the 1976 legislation in New York that paved the way for pinball to be operated and for all that followed as a result.

But maybe that is part of the sudden realization I've had. For more than 10 years I have been wrapped up in this industry, carrying such labels as diehard fan, journalist, book author, historian, coin-op expert of sorts, game designer, game critic, and a slew of others. Through everything, my enthusiasm and dedication to the industry haven't diminished; in fact, they have probably increased even though many of the individuals I originally met back in the mid-'70s are no longer around. The industry has some magical power over me that has kept me mesmerized and always wishing that sometime I might be able to do more for the business than I have.

The problem is that it has been so easy to lose sight of the critical issues that really have never been resolved, even though since I've been watching the industry much of what has happened has been good. If you look at the growth of pinball in the late '70s, all the advancements were remarkable and poised the industry for a real steamroller attack. And, thanks to the video explosion, the attack led to the emergence of coin-op entertainment as really big business. Movies, books, television shows, and all the trappings of success celebrated the industry.

Then the inevitable downslide began. I don't think anyone in his right mind could have thought the gravy train would last forever. It never has for any other industry with a phenomenal stretch of success. Besides, the public will always be fickle in its passion for a prevailing fad. Coin-op was no different. The belt tightening started, and many had second thoughts about the general health and staying power of the industry and the need for leisure-time entertainment machines of any kind.

Nevertheless, some shining lights decided to persevere, not willing to give up the dream that coin-op could and would always have a place for the next generation. The rebuilding process began slowly and steadily, bringing us to a stage in which the industry isn't that bad off.

Or is it?

That's part of the point I want to get across, that the developments of the past decade were directly attributable to particular games. It was never the industry as a whole that commanded all the attention, but rather the allure and gaudiness of pinball machines with a Hugh Hefner on the backglass, or

an Elton John as Capt. Fantastic. In video it was a smiling yellow face, the "smile button" of another age, that gave way to another yellow fellow known as Pac-Man who helped open the flood gates. And his supporting cast of heros wasn't too bad either, led by the likes of *Donkey Kong, Frogger, Centipede, Defender*, and many others.

Even when things began to turn, the equipment was pivotal. Or, in this case, the equipment was as much to blame as anything else. How many times can the same theme be exciting, or the same mazes (only with different characters), side-to-side action, and all the other variations on a theme? The sameness only served to point out that the industry couldn't rest on its laurels and that true players wanted better challenges.

The games were, and always have been, only the most easily recognizable symptom of a deep-rooted problem that always has plagued the industry and will continue to until some forward-thinking people act to change the situation once and for all. But it won't be a simple task to address the important issues and find the solutions.

Let me offer a couple of examples of what I am driving at. I have more equipment in my house than any of the arcades in the surrounding area. My selection of games is newer and in better condition than any I have discovered—by and large—in a 100-mile radius of New York City. But I can accept the argument that operators have been burned so many times that they don't want to risk any more money on new equipment until they're more confident that business has, in fact, stabilized at some acceptable level. Of course, new equipment might help that to happen to a great extent, but we'll save that discussion for another time.

"It has been easy to lose sight of the critical issues that really have never been resolved, even though since I've been watching the industry much of what has happened has been good."

When I moved to the small town of Cheshire I was told that there were no gamerooms/arcades/family amusement centers in the immediate area and that someone had tried to open one up in town but was turned down by the community fathers, who thought it not in the best interest of Cheshirites and the Cheshire youth. I took the response in stride because I had heard it all before, dozens of times in dozens of communities. It just wasn't important enough, and more often than not I would shrug my shoulders and chalk it up to stilted ideals and misplaced apprehension of those who decide on such things as arcades and school busing.

But when a friend, an operator in New York City and one of the better people in this industry, met resistance to opening a new location in Manhattan, I had to sit back and really collect my thoughts.

Here we have one of the largest metropolitan centers in the world, an area in which every day brings new ventures—from restaurants and boutiques to high-rise condos, expensive department stores, and *all* manner of entertainment. We're talking about the range from legitimate Broadway plays to the sleaziest displays this side of Amsterdam. And here the real plight of the arcade is one of facing guarded acceptance and something less than an open-arms attitude about its freedom to be located in highly trafficked commercial areas of Manhattan.

"The developments of the past decade were directly attributable to particular games. It was never the industry as a whole that commanded all the attention."

Despite the industry's past success and changing social values across the board, somehow coin-op games are still an annoyance, an enterprise not to be trusted or allowed to move freely in a supposedly free society. And it's not just in New York. I've seen it before and have written about it before. But this time there is a difference, because the industry is as much to blame as any misguided public official who has ruled against a new location and the right to operate a business as long as it is not injurious to the people around it who may, or may not, want to frequent it.

But we're sitting here in *1986*, and I can't believe how far the industry *hasn't* come toward gaining respectibility. And we worry instead about the next new game that might mean a few extra dollars in the cash box. What about tomorrow? Can we all be so blind that we're willing to close our eyes to the crisis that has always been in front of us?

I shake my head in honest disbelief at the ineptitude and lack of accomplishments—long-term, black-and-white, tightly defined, beneficial actions—of any of the industry's alphabet soup of governing bodies. The AGMA, which is now the AAMA, was more aggressive in playing politics to set itself up as some kind of irreproachable monarchy than in paving any new roads for the industry and helping the operator succeed in his business.

All the associations' public-relations hype is a

mockery when you think about the impact it *hasn't* had. It's still an industry in which each operator has to stand on his own and fight for his rights before better equipped and supported governing bodies tired of all the rhetoric about the innocence of the coin-op business.

Even the AMOA can't be exonerated of its inability to forge new ground beyond a ruling on jukebox licensing and other operating fees. What about the image of the industry and the fact that the stigma still lives? As for the local state associations, some have made gallant efforts, but by and large they are nothing more than a way for friends to sit down and talk about the industry while comparing war stories.

And the waste of money used to keep up the front and maintain some minor degree of professionalism is amazing. I can't get it out of my mind that the AGMA spent almost $250,000 (a figure that was almost common knowledge in the industry) to commission a public-relations agency to create the definitive document regaling the virtues of the industry to those in the outside world. Anyone who saw the finished work would be hard-pressed to show that the industry was best served by the intent or results of the entire affair.

And so it has gone with no one to take responsibility for understanding what is needed to break through the resistance. The industry instead is left passively heading away from its real potential, from what could have been.

If anyone doubts what I say,then I pose a challenge to you. See what greeting you will receive in almost any area of this country if you go before a zoning commission or board of approvals for business. See what the response will be when you tell them you want to open up a gameroom/family amusement center/arcade—I don't care what you want to call it. See how willing they will be to listen to your appeals, and discover first hand what they have against the coin-op industry. Witness the distaste and down-and-out disgust they have for the amusement-game business.

"Despite the industry's past success and changing social values across the board, somehow coin-op games are still an annoyance, an enterprise not to be trusted."

It doesn't matter that an Arnie Kaye can chain himself to a building in Westport, Conn., and get approval to open up a gameroom. Or that in Mesquite, Texas, a ruling can be made that doesn't totally destroy opportunities for an arcade to do business. Or that a video-game character can be on and in a children's cereal box. Or that the industry can help in the search for missing children across this country. Or that hundreds of thousands of dollars can be raised for worthwhile causes and charities through arcade game tournaments and marathons. Or that local gamerooms work together with school boards in rewarding students for good grades and attendance. The list goes on and on.

"Too many people want to see the coin-operated amusement-game location go away completely. To them it's an inconvenience they want somewhere else—preferably the next town over."

But in the final analysis, when it comes to society's view of the industry, we're really no better off than when it all began more than fifty years ago. Sure, there are more cities that have gamerooms (Los Angeles, Chicago, and New York in the 1970s alone), and most of the major malls have opened their doors to some kind of youth-oriented gameroom attraction. But I still see remnants of the witch hunts of the 1930s in my own back yard.

Too many people want to see the coin-operated amusement-game location go away completely. To them it's an inconvenience they want somewhere else—preferably the next town over. And, when some lucky person gets into a situation in which he can operate, there's always the gun in the back of his head that tells him one false move—one screw-up in which a child gets hurt or drugs are found or rowdy behavior disturbs the surrounding businesses and city fathers—will mean it's all over but the shouting. It's shut-down time. Another one bits the dust, never to appear again.

So what about the future of this industry? Isn't the answer a foregone conclusion? It's just a matter of time before coin-op self-destructs without ever really tackling the key problems that have plagued it always. Maybe it's not too late to do something that could have a permanent effect, but I see little time, energy, and concern in that direction. Instead, each new day is business as usual; everyone is satisfied to take the money and run.

It's too bad. The games and so many of the people who bring them to life and nurture them on the street deserve more than to lose all because of fear, ignorance, and the desire to fade into the shadows in the hope that danger, not noticing, will pass by.

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